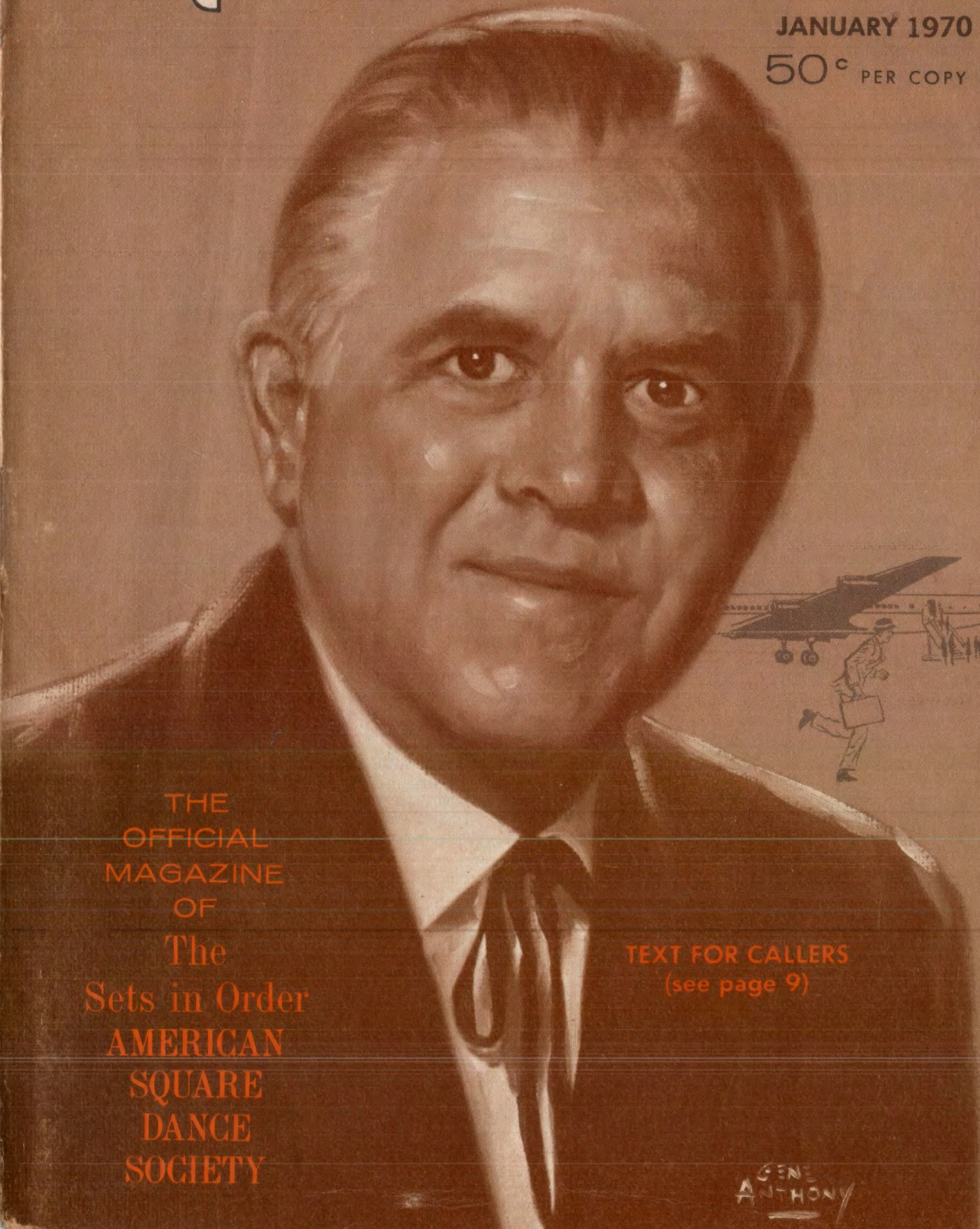


SQUARE DANCING

JANUARY 1970

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THE
OFFICIAL
MAGAZINE
OF
The
Sets in Order
AMERICAN
SQUARE
DANCE
SOCIETY

TEXT FOR CALLERS
(see page 9)

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Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

We would like you to know that the Virginia Square Dance Bulletin which you had listed with Area Publications in August has been replaced by Novaco Newsletter, different in shape and format and, we think, doing a real service for square dancing here.

The Square Dance Council of Northern Virginia, which publishes Novaco Newsletter, is trying to get a list of all Virginia associations and the names and addresses of their presidents. We would appreciate your running this request; the information can be sent to me.

Jim Copeland
2510 Jamaica Drive
Alexandria, Va. 22302

Dear Editor:

The Directory listing Square Dance Clubs in Virginia is due for publication this month, January 1970. Much thanks goes to all those people who supplied information for the Direc-

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tory including *Sets in Order*, and the Chambers of Commerce in various cities in Virginia. There are over 100 Clubs in some 50 communities listed in the Directory. Each Club listed in the Directory will receive one com-

(Please turn to page 46)

SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

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TRENDS: Several areas reporting success with Sunday evening beginner classes. 5 or 6 pm starting time proving appealing to many... ..Areas reporting class attendance on the up-swing include several in the New England states which appears to be enjoying a minor boom. Several 10 and 12 square classes in evidence.....Mid-Texas callers report small classes this past season....but suggest there are more classes than usual.....Northwest border states reporting average 4 to 8 square classes generally....Wide variety of sign up figures in many areas indicating no trend.

NATIONAL CONVENTION NOTES: Louisville pre-reg figures reached 6100 by mid-Dec. Current SIO predicted final attendance: 14,321.....Futures: New Orleans 1971 and Des Moines 1972...Being Considered: 1973 Salt Lake City and Denver; 1974 Kansas City and San Antonio; 1975 Boston and 1976 California. Good Bet: Toronto, Canada sometime in near future...From Seattle ('69) possible net \$24,000.....

RECORDING NEWS: C. P. MacGregor inks Ralph Maxhimer for square dance A & R. Max, old timer in field, brings wealth of experience and new concepts. He replaces Bruce Johnson who starts his own label "Pulse"...National Record Analysis rates "Be Glad" MacGregor 2058 (Allen Tipton) and "To Think You've Chosen Me" Blue Star 1857 (Marshall Flippo) as 1 and 2 in December listing.

SOUND: Is the loudness of square dancing a problem? At least one group of callers and dancers feel that it is. Current concern is that loud noises are damaging to hearing. A study is in progress.

RECOGNITION: One West Coast association involved in project to encourage President Nixon to proclaim Amer. Square Dancing as "The Official Dance" of this country. The group involved has received correspondence from the White House and is doing ground work with its area congressman.....New England States indicate interest in renewing campaign for commemorative stamp.....September 1970 tentatively set as target for all states and national Official Square Dance Week. Interested in taking part?

TOURING MEMOS: Two British callers slated for stateside visits during '70. Tommy Cavanagh on repeat to West Coast. Ron Vizard (Nottingham, England) on first U. S. swing. Target: Arizona.....

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Square Dance
Date Book



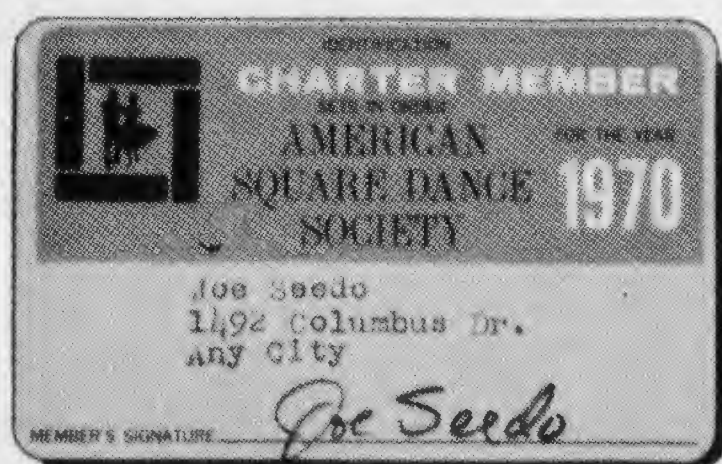
- Jan. 10, 1970—Louisiana S/D Assn. Festival
New Iberia, La.
Jan. 16—Lucky 13th Anniversary Dance
Polka Squares
Jefferson Co. Fairgrounds, Denver, Colo.
Jan. 16-18—Southern Ariz. S/ & R/D Festival,
Canyon del Oro H.S., Tucson, Ariz.

ABOUT THE DATE BOOK. Listing of *big events* should reach this publication two months before they are to appear. Listings are run from the first of the month of issue to the fifteenth of the following month.

- Jan. 23-24—17th Ann. Imperial Valley Assn.
Festival. Central Union H.S., El Centro,
Calif.
Jan. 25—Boots & Sandals March of Dimes
Benefit Dance
Carter Middle School, Clio, Mich.
Jan. 31—Heart of America Fed. Youth
Festival. National Guard Armory,
Kansas City, Mo.
Jan. 31—22nd Ann. St. Paul Winter Carnival
S/D, Auditorium, St. Paul, Minn.
Jan. 31—Square Dance Dinner Dance
Grange Hall, Eureka, Calif.
Jan. 31—Southeast Fla. S/ & R/D Assn.
Meeting, Key West, Florida
Jan. 31—Metrolina Western S/ & R/D Festival
Lake Norman Music Hall, Terrell, N.C.
Feb. 4—3rd Ann. Woodburners Live Music
Dance, Fairhill Elem. School, Fairfax, Va.
Feb. 7—6th Ann. Virginia Jamboree
Skating Rink, Purcellville, Va.
Feb. 9—8th Ann. Squaws & Paws Winter
Carnival. Rainbow Gardens, Waldameer
Park, Erie, Pa.
Feb. 10—Lansing Federation "Special" Dance
Women's Club House, Lansing, Mich.
Feb. 13-14—10th Ann. Square-O-Rama of
Callers. Jack Tar Hotel, Clearwater, Fla.
Feb. 15—9th Ann. Sweetheart Dance of Metro.
Chi. Assn. Willowbrook Ballroom,
Willow Springs, Ill.

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"GOLD" 1970
PREMIUM LP

Only the 50 Basic Movements described in the Basic Program of American Square Dancing are used by the eight callers: Ed Gilmore, Lee Hessel, Jerry Helt, Bruce Johnson, Arnie Kronenberger, Joe Lewis, Frank Lane and Bob Van Antwerp. MC Bob Osgood.



"RED" 1970
PREMIUM LP

This record uses all 75 standard movements found in the Extended Program of American Square Dancing. The callers are Al Brundage, Bill Ball, Marshall Flippo, Earl Johnston, Johnny LeClair, Bob Page, Wally Schultz and Dave Taylor. MC Bob Osgood.



HOEDOWN ACCOMPANIMENT

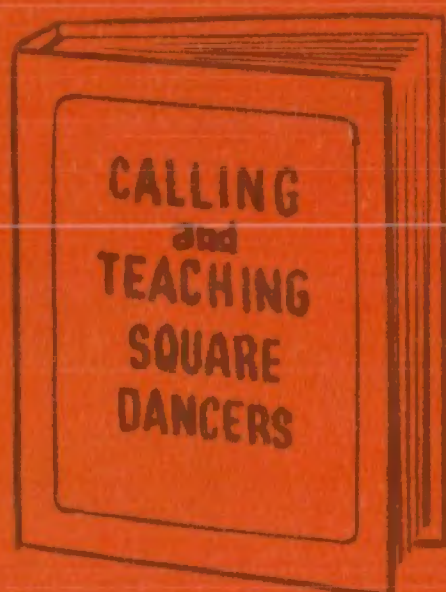
This collection of new sounds and old was produced for The Society by Bruce Johnson. The tunes included: Chicken Plucker, Chug Chug, Whirly Bird, Texas Crap Shooter, New Craze, Flop Eared Mule.



Five outstanding "called" albums of the past: Lucky 13, Eighteen, 1967, 1968 (with callers from all parts of the world) and Expo '67 featuring 12 Canadian callers.

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ABOUT THIS ISSUE



For quite some time square dancing has felt the need for a caller's textbook that hits deep into the heart of this phase of the activity and "tells it like it is." Finally the project is underway and the preface, written by Dorothy Shaw along with a special "foreword", appear on the pages that follow. After reading what Mrs. Shaw has to say to the aspiring caller, we can't help but feel that she is socking it to all of us, dancers, teachers, callers alike. This is the spirit of square dancing. This is what it's all about. So, whether you ever intend to try your hand at calling or whether you are delightfully content with your present role, we invite you to share with us these opening thoughts which set the pace for us for 1970.

Each coming month a new chapter in the text will appear until the book is completed. The list of authors for the coming chapters reads like a Who's/Who of American Square Dancing. As for the subject matter, you name it and the Text will cover it. Music, equipment, techniques, suggestions, voice, programming — it will all be here. John Kaltenthaler (Pocono Pines, Pennsylvania) who did an outstanding job of caller/leadership training while stationed in Europe, is helping with the editing chores on this particular assignment. To him we extend our thanks.

We've had this textbook project in the planning stages for a good number of years. Now that it's becoming a reality, we feel like a little kid at Christmas. We'd like to open all the packages at one time.

The general theme this month is "Something For Everyone". We've even made sure that you know we're talking to you and we've labeled some of the sections "Dancers Module" (page 18), "Roundancers Module" (page 27) and, of course, the "Callers Module" starting on the next page. The modules, as we call them, will not always appear in this order, but there will always be something directed to everyone. However, with few exceptions, you'll discover that you will be involved somehow with it all and there are no rules saying that you won't enjoy it. So, be our guest!

The portrait of Bob Van Antwerp on this month's cover is by the noted portrait artist, Gene Anthony. His earlier Sets in Order covers (1961) were the work of Gene's pre-square dance days. Now, Gene and his fetching bride Nedra are ardent square dancers which just goes to make the covers all the more meaningful for us. In coming months you'll be treated to a gallery of "square dance greats" thanks to Gene's brush and camera.

We hope you'll like the new look.

bob osgood

•Preface



Some Thoughts on the Responsibilities of the Caller

In addressing these remarks to the "Caller" it is a temptation to tell him right off that he is a very important fellow; but we catch our breath in alarm and do not say it, remembering just in time that he is far too likely to discover that by himself, and for all the wrong reasons. Incidentally, a person who is merely a caller is relatively useless nowadays: he must be Caller-Teacher-Leader all in one, and it is as such that we address him.

In these times the Caller has to know a great deal, and he will do well to start learning it at the very beginning instead of devising "new figures" before he knows what a "pigeon-wing" is. It will take him a lifetime to learn what he needs to know but he will have great fun doing it, and he will end up after five, or maybe ten, years with the rough equivalent of a PhD in American Square Dancing, and he will end up being not only an important but also a very nice fellow.

1. *He needs to understand the simplest principles of dancing — in depth.* This does not mean that he should study ballet, for instance, but he should understand that many steps in square dancing and round dancing are shared with the ballet and have a common source, and he should know how to dance them and teach them. We are thinking of the pas-de-bas steps, the simple balances the vines, the little jig steps that make the sets look and feel beautiful and smooth on the floor. And he should understand that most of the basic figures in square dancing are shared by other peoples all over the world, and that there is nothing new under the sun — not even confusion. In other words he has in his control an ancient, beautiful and important thing and he must not divert it to the direction of his own ambition. Moreover, he, the Caller, has to know how to dance himself. If he is smart he will be one of the best dancers on the floor. The *good* square dance Caller cannot — repeat, NOT — completely ignore the simple round dance, nor the contra dance, nor the various forms of mixers.

2. *He needs to understand music to a considerable degree.* We do not insist that he should be able to perform music, although many good callers are able to do so, but he must be able to feel and interpret rhythms: at least four of them (2/4, 4/4, 3/4, 6/8). He must be able to catch their essence in his calling so that they are transferred to the trudging feet of his dancers. He must learn which rhythm is best for which pattern; and which can break the spell of another and make a crowd of dancers feel as if they were starting fresh.

3. *It must be very clear to him that the instrument for which he is personally responsible is his voice.* It must be obedient to the pitch and the rhythm of the

music to which he sets it. If he has a little money he can spare it cannot be better spent than in some lessons in voice control.

4. *He has to be a better-than-10th-grade geometrician!* All of the types of dances we do — lines, squares or circles — are exercises in geometry. The caller must be sharply aware of this and very careful that he does not violate the harmonious drift of one pattern into another. There are many callers who are uncannily good in this field, and they learned it standing thoughtfully behind the mike, watching the movement on the floor.

5. *He needs to be a fairly good electrical engineer!* That seems a little unfair with all the other things that are expected of him — but his public definitely expects this. It is with both pity and scorn that the dancers watch the caller when he cannot figure out what is the matter with the set...and then up wanders some stray 2-year-old, who fixes it.

6. *It is essential that he be a psychologist.* By the time his five-to-ten years of apprenticeship are done, he deserves a Ph.D. in this field too; for there is no place where tensions are so delicately balanced, feelings so subtly hurt, egos so scratched as in a beginners square dance class, if the caller is not able to keep these things from happening. As he moves gently toward understanding the dancers he begins to achieve the beautiful condition of having forgotten all about himself.

7. *He must also be a diplomat.* This skill includes all sorts of small and priceless graces: he will be aware of a protocol of sorts as he assesses people in relationship to each other; he will take pains not to offend people in little unnecessary ways just to prove that he is right. He will set examples rather than deliver sermons: he himself will be a teetotaler, at least on square dance days and evenings. He will never be caught saying a vulgar or a profane word from behind that mike or raising his voice, even briefly, in irritation. He will avoid dressing ostentatiously and so will his wife. In short, he will do nothing to call attention to himself personally, for he is performing a service; and if the dancers all go home at the end without saying good-night to him, he may well assume that they had such a good time they forgot. This is diplomacy.

8. *He must have an Open Mind.* He cannot afford to be either an "Old Timer" or a "Modern" or a "Western style" caller. There are places and times for all kinds of American Square Dancing — he will have to learn them all before he discovers how much alike they are.

All of these skills and attitudes he must make a part of his doing and thinking at the same time that he is learning through practice to control his floor-full of dancers, gently nudging them into the cooperation of *beautiful* movement. But this is only a fraction of his tremendous obligation to the folk art that he is exploiting and the beloved country to which it is native.

The American Folk Dance is a solid, basic, positive national entity. You cannot quite call it our *ethnic* dance because the word "ethnic" applies properly to racial strains or roots, and our roots are various; but our dance springs from all of these roots in a great and varied blossoming, which is American. Like our folk songs, it is one of our most important possessions. It offers reassurance

in times of bewilderment and despair. It has had a re-birth whenever we have faced great national danger. (The last flowering took place just before and during the Second World War.) It should be a healing factor in our society.

The folk arts of any nation are influences that can help to weather a national crisis — they always have been — we cannot live without them. We are in a time of crisis now, and the American Folk Dance can and must be once more a help in weathering it. Our poor, overburdened Caller-Teacher-Leader *must* believe this; he must be convinced that he has in his hands and under his control a dear and precious thing that he can share with many people for the betterment of their physical, mental and spiritual well-being. It is a purely American Treasure and its American-ness shines in every pattern, if it is well and lovingly taught and danced: a vigorous grace, a warm kind of gaiety, friendliness, and the desire to be beautiful — and clean.

The Caller must believe this — proudly — and forget all about the possibility that he is important in his own right. He is only important as a square dance caller if he cherishes the treasure against senseless piracy and distortion, against overproliferation and complication, against cheapening. He may give it a new setting or a change of pace as the times demand, but he will keep the old strain pure and the lines clean and clear, offering the simple joy of happy graceful dancing to many troubled hearts and tired minds . . .

That is the mighty task of our Caller-Teacher-Leader. He may be 87 years old by the time he has accomplished all of this, but by that time he will be a very important fellow indeed, and he will have completely forgotten how it feels to be personally ambitious and gloriously selfish!

Dorothy Stott Shaw

•Foreword

What it Takes to be a Caller

OF THE MANY REQUIREMENTS facing the dancer — about to become caller — none is more important than that he have a deep and gnawing urge to call. His reasons may be many. They may be completely altruistic. He may be so imbued with values and pleasures found in square dancing that he is impatient to convert personally as many non-dancers as he can.

At the other extreme the prospective caller may feel that here is an easy way to make some extra money, perhaps a lot of money. If this is his sole underlying purpose in picking up the microphone to call, our advice right at the outset is “forget it.”

True, there are among the thousands in the field of calling today some who have achieved that point where they may receive a high fee for an evening of calling. However, this is in direct proportion to their personal drawing power. It is a point that has been reached through years of practice and toil, first as a novice, later as an adept class and club caller and finally as one of the few “name

callers" on the traveling circuit with a number of successful "hit" records to his credit.

Forgetting both extremes, there are many other reasons in between. See if yours is among them.

- Your wife (or husband) tells you that you have a good singing voice and urges you to take up calling.

- A group of square dancing friends have asked you to help them clear up a basic that has proved to be bothersome and you found the task to be enjoyable.

- The local club is without a caller and the truth of the matter is that if you, or someone, don't accept the responsibility of calling, the activity in your area will fade out for lack of leadership.

- You're not embarrassed when you're in front of a group and you feel that you would receive a sense of personal satisfaction and achievement through calling. You have watched as other callers have been given the applause of the crowd and you feel that perhaps, with practice, you could call as well as they.

Any of these reasons may add to your urge or desire to call. But, if you are sincerely interested in becoming a caller and if you are willing to devote the time and effort necessary to find out if you have what it takes to provide calling leadership for others, then perhaps you should look into this further.

Personal Attributes

At one time a poll was taken among outstanding caller/leaders to determine an average prerequisite for a new caller. Here are some of the findings of that poll.

Before becoming a caller, a man (or lady) should be a competent dancer. He should have been actively involved in square dancing for a minimum of two years, based on the assumption that he has averaged at least one dance each week.

He must have the desire, not only to call, but to help other people discover the pleasures of square dancing. At the same time he must possess that special brand of patience so necessary in becoming a teacher.

He should possess an inherent reaction to rhythm and music and, if nothing else, should be able to move to the beat.

He should possess an attitude toward the activity and to his fellow square dancers that would mark him as being acceptable as a leader.

If married, his (or her) wife (or husband) should be fully cognizant of the significance of the change being considered. This may mean fewer nights at home. It could easily mean less actual dance participation. Overall it will call for a degree of sacrifice, patience and understanding. Because of this, no decision to join the ranks of calling should be made without the realization that the move involves both the husband and the wife.

Once these points have been clearly settled then it is well to realize that much time, study and practice are involved before the caller is ready to face a live audience. There is also a financial responsibility that is often quite substantial.

Material Requirements

All of these things will be discussed at length in later chapters, but a caller should realize what he is facing in the way of financial involvement.

As a dancer, he discovered that few recreations offered so much and charged so little. As a dancer his requirements, past paying the cost of admission, buying a western shirt or a full-skirted dress and occasionally paying for a baby sitter,

What Is A Caller?

He is a technician, an engineer, a psychologist, a psychiatrist. He is a janitor, a father confessor, a soother of ruffled feelings, an optimist. He is an entertainer, a master of ceremonies, a humorist, a showman.

He is all of these and more. But, if he is to be a successful caller, he is a true, bona fide, first-class, dedicated human being who loves people, loves square dancing and loves life.

were far less than the average bowler has to put out for his bowling ball, shoes, etc. Or the golfer his club, cart, golf balls and green fees. But, for the caller it's a different matter.

Public address systems can cost anywhere from \$100 for an older used set up to many hundreds of dollars for one of the expertly crafted electronic miracles on the market today.

He'll need one microphone to begin with; others later on. \$15 to \$25 may buy him a workable mike in good used condition.

Then there are records. He can expect to pay from \$1.50 to \$1.65 each. He'll need several hoedown records for initial practice and perhaps 20 or so others later on. He will start a collection of several singing call records (again, eventually building up to a good starter collection of 20) and, depending upon his progress, may start collecting the records for the round dance of the month. A figure of \$75.00 for records might not be too far out-of-line for a starter collection.

Standing in front of people rather than being hidden in the crowd, he will find that his appearance has become more important; his clothing bill for costumes will increase and so will his wife's. There are textbooks, notes and magazine subscriptions to buy, dues to pay in local callers groups and tuition to the all-important callers school or institute.

It may be quite awhile before the calling actually pays for itself and a prospective caller should be aware of the finances. He should also know that once he has started to play the role of the caller his learning processes never stop.

The accomplished caller who has reached the mythical "top of the ladder" often spends much more time in research and study than he spends at the microphone in front of the dancers. He finds that once he has become proficient in the mechanics involved in calling he has only just opened the door to being a successful caller.

Much that he is to learn will not come from reading square dance texts or attending square dance callers classes. He can pick up invaluable pointers by attending a public speaking course, by enrolling in a Dale Carnegie Institute where he will learn something about the sensitivity one needs in order to be a leader.

He will discover that the longer he is in the activity the more there is for him to learn.

Is the effort and expense worth it? Many hundreds of callers feel that it is. If the prospective caller's motives are above reproach, if he truly has an urge to call, if he has a desire to see others enjoy and share in this activity, if he feels that this is just one step further in the enjoyment of American Square Dancing, then chances are his attitudes have passed the test and he is ready to begin Phase One.

What are they dancing?



FOR MANY YEARS, SETS IN ORDER has opened the new calendar year by presenting several sample dance programs for various areas around the country. The purpose: for dancers, callers and teachers to compare their own programs and own areas with those in other parts of the country. When possible, we have included the club name and its age. While not necessarily important, we do feel that it's interesting to point out that some of these groups are reasonably new while others are moving closer and closer to the two-decade mark.

Appleton, Wisconsin—Romeos and Calicos—Several Years—9 squares—Caller Lyle Leatherman

Swing Thru/Spin The Top /Cloverleaf	Spin Chain Thru Figures Roamin' In The Gloamin'	Chinatown Dreamland 105
I'll Come Running To You Green Alligators	Madonna Ocean Wave/Trade and Run	Cloverleaf Turn Unicorn
Swing Star Thru/Wheel and Deal	Figures Spanish Two-Step Square	Columbus Blues Mixed Up Hash
Centers In/Cast Off Figures You Are My Sunshine	Rose of San Antone Circulate Figures/All Eight	Little Ole' Winemaker Japanese Sandman
Candy Kisses	/Couples etc.	

Bettendorf, Iowa—Do-Si-Do Quint Cities—8 years old—17 squares—Caller Marlin Spies

Warm Up Patter	Anniversary Waltz	Walking To Kansas City
Wonderful World Of Women Around and Round	Spin Chain Variation Be Glad	Green Alligators Easy Hash
Swing Thru Run	Dream Street	This Old World
Juanita Jones	Trade and Circulate	My Gal Country Style
Heartaches By The Number	Don't Build No Fences	Tiny Bubbles
Sashay Thru	Shenandoah Waltz	Summer Sounds
Sweet Thang	Tag The Centers	

Orlando, Florida—Orlovista Firehouse Squares—9 years old—10 squares—Caller Bill Ford

Easy Warm-ups	Whisper Sweet Nothings	Bargin' and Tradin'
Skirts	Summer Sounds	Riverboat
Left Footers One-Step	Hully Gully	It Had To Be You
Swing Thru/Round Offs	Spin Chain Thru/Circulate	Sashay Thru
Charlie My Boy	Gold and Silver	Ida
Pearly Shells	Hot Lips	White Silver Sands
Wheels and Turn Thrus	Walkin' In Black Forest	Everything and Anything
Take A Lot Of Pride	Auctioneer	
Miss Frenchy Brown	Jessie Polka	

Scranton, Pa.—Saint 'n Aints—3 years old—6 squares—Caller John Kaltenthaler

Warm Up Figures	Spin Chain Thru, Trades	I'll Come Running
Summer Sounds	This Old World	Hot Lips
You're The Cream	Dancing Shadows	Taper Off Figures
In My Coffee	Barge Thru Variations	Texas Plains
Swing Thru, Spin The Top	In Your Heart	Mexicali Rose
Tootle Dee, Doodle Dee Doo	Molly 'n Me	Best Things In Life Are Free
My Gal Country Style	Workshop-Surprise Time	First Thing Every Morning
Circulates, Wheel and Deals,	Pennsylvania Polka	Free Waltz
Cast-offs	Sleepy Time Gal	
Good Time Polka	Thars, Stars, Square	
Columbus Stockade Blues	Thru Figures	

O'Fallon, Illinois—Dandy Dancers—5 years old—10 squares—Caller Joe Obal

Basic Patter	Whirlwind & Variations	Turn Thru — Square Thru
Take A Lot Of Pride	Those Were The Days	(off sides)
My Gal Country Style	Rockin' Ida	Around The World
Swing Star Thru Variations	Workshop: Do It	Madonna Waltz
Best Things In Life Are Free	Glad Rag Shuffle	I Hate To See Me Go
Left Footer One-Step	Break — Acknowledgements	Hot — Hash
Swing Thru, Circulate, Trades	Spin Chain Thru — Barge Thru	Bramble Bush
Flexible Chords	Last Thing On My Mind	Summer Sounds
Ballin' The Jack	Hot Lips	Folsom Prison

Princeton, B.C., Canada—Princeton Haylofters—8 years old—3 squares—Caller—Ed Stebor

Raggin' A Call	One Rose	Wham Bam
Tidal Wave	Down The River	Candy Kisses
Texas Plains	Of Golden Dreams	Fan The Top
Green Alligators	Round Off	Small Town
Wheel and Deal and Cloverleaf	Dear World	Sandman
Come Running	Rag Doll	Wagon Train (8 Chain Thru)
Shenandoah Waltz	Circulate Figure	That Gal
Spin Chain Thru	Walk The Floor	Neapolitan Waltz
Unicorns	Madonna Waltz	Peel Off
Molly 'n Me	Barge Thru	No No Nora
Pick up Your Corner		Bramble Bush

Rockville, Maryland—Hicks N' Chicks—10 years old—11 squares—Caller Jerry Higdon

Warm Up Square Thrus	Swing Thru Spin The Top/	Things
Square Dance Blues	Wheel and Deal to lines Boys/	Columbus Blues
San Francisco Swing	Girls Run	Allemande Thars/Triple
Trade By Workshop	Why Don't We Do This	Allemande
Second Hand Rose	More Often	Honey Bee
Build A Fence	Cream In My Coffee	Dreamland
Hinge and Trades	Centers In Cast Offs	Easy Relaxed Hash
Rose of San Antone	/Tea Cup Chain	Summer Sounds
Alabama Waltz	Cielito Lindo	(Winter Lyrics)
California Twirl, Curlique	Slide Thrus/Box The Gnat	Light In The Window
and Turn Thrus	/Grand Square	Molly 'n Me
Houston	Neapolitan Waltz	
Sleepy Time Gal		

Cover Profile **Bob Van Antwerp**

Perhaps the all-time record for callers clinics was set by our "cover caller" Bob Van Antwerp recently when he was contacted by a New England callers association to do a Sunday evening workshop. Having completed his regular Friday and Saturday night calling chores in Long Beach, California, Bob boarded a jet in Los Angeles at 9 AM on Sunday morning. By 5 PM he had arrived in Connecticut. By seven he had started his three hour workshop. At 10:30 the committee whisked him back to the airport for his midnight return flight to Los Angeles.

This was but one of the lifetime of memories held by our "Cover Caller." Long a leader in square dancing, Bob somehow manages to sandwich his calling and his frequent weekend junkets across the country with his full-time responsibilities as Assistant Director of Recreation for the City of Long Beach, California. The countless records, the hours spent in training new callers, the days devoted to institutes and clinics have all left the Van Antwerp stamp of accomplishment among dancers around the world.



SQUARE DANCE DIARY by a square dancer



"All the world's a stage...", in which case all square dances are acts in one ever-changing play. Take a different theme and you have a different scene. This month it's

"REFRESHMENT TIME"

"HENRY'S TAKEN OUT ALL THE INDECISION, HE'S MIXED THE TEA AND COFFEE TOGETHER"

... AND NOW LET'S HAVE A NICE HAND FOR OUR CALLER"



THANKS TO

**Sally Anderson
Omaha, Nebraska**

We invite you to suggest a scene for Square Dance Diary and send it in.



The Sets in Order AMERICAN SQUARE DANCE SOCIETY

YOUR HELP IS GREATLY APPRECIATED

Those of you who are telling your square dance friends about The Sets in Order American Square Dance Society and its dedication to the future of this activity, deserve a great big "thank you." One of these days, we hope to send workers out into the various areas to tell square dancers about the activities and plans of The Society. Until that time, we depend upon those of you who are members to help *spread the word*. Never have we received so many wonderful letters and the new memberships coming in daily are most encouraging.

When possible we will send sample copies of SQUARE DANCING along with information on The Society to your friends. We hope, also, to have available soon special application forms to send to you for passing along to others. Until then, simply sending a letter with the name of the applicant and a check for \$5.00 CHARTER MEMBERSHIP dues will do the trick. The applicant will immediately begin receiving his monthly copies of SQUARE DANCING and will have his special membership packet sent directly to his home.

Thank you all for the help in this CHARTER MEMBERSHIP year!

CALLER REGISTRATION AND DANCER CENSUS

Do you have any idea how many people are involved in square dancing at the present time? Guestimates run from the ridiculously low to the preposterously high. The figure of six million made a number of years ago has relatively little basis of authenticity. In order to interest groups and organizations who are in a position to benefit square dancing, a more accurate count is necessary. It has been suggested that the tally start with the registration of all who call and teach. This first step—a voluntary caller registration—is being studied as step number one. A form of questionnaire or registration will be announced in a coming issue. From this initial phase a form of dancer census will be indicated.

FIRST S'CALLERSHIP AWARDS ANNOUNCED

During the next few months a number of full and partial scholarships will be awarded to several of the leading caller-training institutes. The first to be announced will be awarded to an aspiring caller and his wife (or husband) to attend the five-day caller clinic conducted by Earl Johnston (Connecticut) to be held at The Sets in Order American Square Dance Society sponsored Asilomar Summer Session near Monterey, California, July 26-31, 1970. Award will include tuition and room and board. Value of scholarship, \$208.00. Those interested should apply by letter to Elizabeth Jensen, Chairman, pro tem, SIOASDS, 462 North Robertson Boulevard, Los Angeles, California 90048. Applicant should state reason for desiring the special training course and should cover briefly his background and aspirations. Preference will be given to those who might find it otherwise financially difficult or impractical to attend a caller training session.

SPECIAL NOTICE — MEMBERSHIPS

We have been delighted with the number who have already converted their subscriptions to a paid-up CHARTER MEMBERSHIP. If you haven't received your membership packet yet, please be patient, it will soon be on its way. If you have not yet converted to membership, you will receive a special reminder letter from us two months prior to your date of expiration. Those whose subscriptions are scheduled to expire with the March, 1970 (370) issue will be receiving a special reminder letter from us this month. We do look forward to welcoming you as a CHARTER MEMBER.



A Guide to Better Dancing

ALL SWINGS AND TWO PERSON arm turns have one thing in common. Each person involved operates on an equal basis with the other. One person does not stand in place pushing or pulling the other but each with his own part to play counterbalances the other as they move forward around a central pivot point, with equal distance between the two.

In many areas in the early days of square dancing, the term "swing" often called for a simple arm turn. On some occasions this was an "elbow swing" with each participant linking arms at the elbow joint with the other. Because this grip was sometimes awkward and difficult to release from, it gave way to the more comfortable fore-arm hold we use today in doing a Do Paso or an Allemande left.

Looking closely at the arm turn, we notice

that the grip itself is not rough or vise-like. It is simply accomplished in a comfortable manner by the pressure of one arm against the other. The hand itself should be "cupped" against the arm of the partner. The hold should be below the elbow joint but well past the wrist.

In doing an arm swing or arm turn, arms should be extended slightly away from the body, adjusted to compensate for any difference in height of the two dancers involved. With arms held in this manner, imagine that a long post or broom stick were placed vertically between the joined arms and anchored firmly into the ground at that point. The two dancers would then move equally around this hub or center of the turn. Looking directly down on the two dancers, you should be able to draw a straight line across and in front of the shoulders of one and directly across and in front of the shoulders of the other.

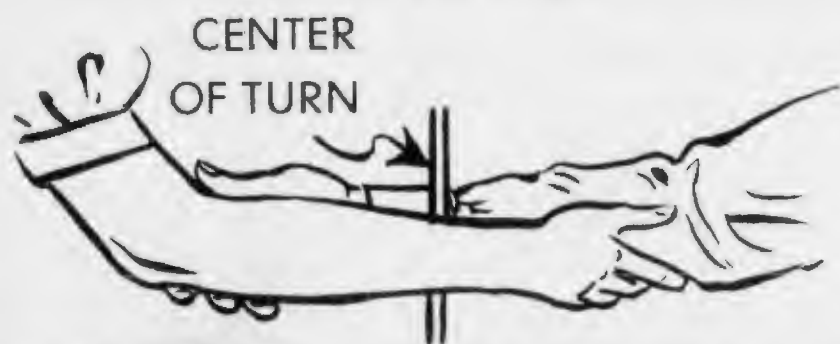
Rough and uncomfortable arm turns are often the result when one of the two dancers turns in place, encouraging the other dancer to treat him as the "hub" and move around him. This means that while one dancer remains virtually stationary, the other works twice as hard as when the two dancers involved are sharing the action. The tendency often arises for one person to "help" the other by placing a hand at the small of the back and pushing as the other hand grabs and pulls, thus giving authenticity to the rumor that "square dancing is rough."

We'll be talking about other swings and arm turns later on. But the principle of the center of the turn being at a spot between the two dancers is a point of styling that will show up repeatedly in this series.

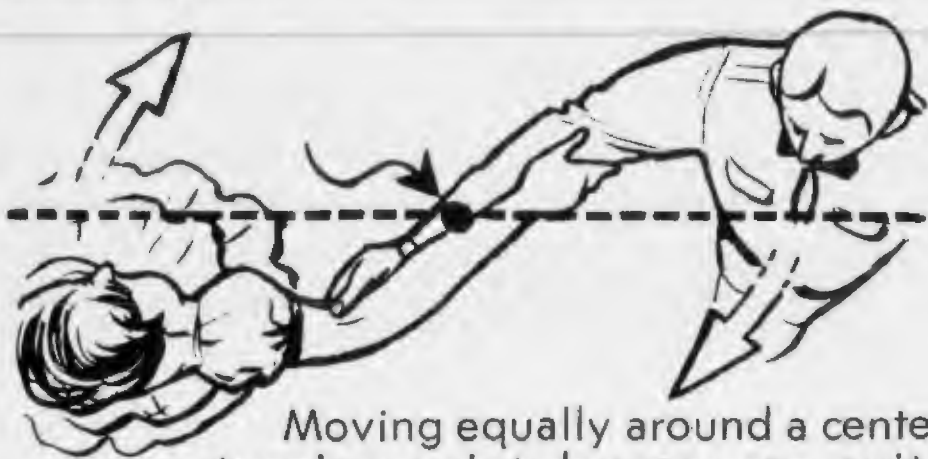
DRILL MATERIAL: In your square, try turning your partner with the left forearm then turning your corner with the right. Repeat this action several times until you feel that each dancer is complementing his partner as he turns.

CONSIDERATE SQUARES

ARM SWINGS



A slight pressure rather than a "tight grip" keeps the dancers moving as a unit. Cup the hands against the arm and below the elbow joint.



Moving equally around a center turning point dancers can quite simply adjust to compensate for variation in size between partners. Each moves equally around the center of turn.

The Dancers

Walkthru

SQUARE DANCE ORGANIZATION



By Helen Davis, Washington, D.C.

This is the first section of a two-part article taking a wide-angle look at the organization of square dancing. It is written by an active dancer, Helen Davis, who has also been intimately involved with the behind-the-scene responsibilities of club and association work. This month she writes about club organization; next month she looks at the larger task of associations.

MUCH COMMENT IS MADE about square dancing being over-organized, and one is almost inclined to agree at first. But if you stop to analyze all the different reasons given and the general tone of the remarks, it develops that the major objections are not aimed so much at the organizational structures themselves as at the unprofessional manner in which they are run and, very often the personalities heading these organizations . . . a seemingly inevitable consequence of volunteer, often unskilled albeit enthusiastic, leadership.

Some would have all dancing activities managed at the pleasant and simple level they knew it to be when they first started. But if the movement is to survive, much less progress, larger and more complex organizations have to be developed to be of service and must necessarily become more professional through strong, experienced leadership.

The Beginning of Organization

The best place to start grass roots training is in the club. Newer dancers starting a club, especially in an area where dancing is fairly new, usually have a caller and facility lined up but are uncertain about operational details. They have such questions as, Which is the best way to elect officers? Should the caller be invited to board meetings? What is the best policy to follow regarding guests? Should we have refreshments? etc.

Actually there are no hard and fast rules that apply in forming a new club and it is impractical to fashion it exactly in the pattern of another, no matter how successful its history. A club survives best when it is hand-tailored to fit the circumstances surrounding it and the personalities and inclinations of the majority of its members.

Elections of officers are held in almost every way imaginable. One club draws the names from a hat; another goes down the membership list in alphabetical order; others have a nominating committee and hold ballot elections; others have nominations from the floor and vote in short order so as not to interfere with dancing time; another club will have members write as many names as there are offices to fill and the name mentioned most frequently is it for the top job and so on down. Neither is there a prescribed interval for the term of office. A club that changes officers every three months can be just as successful as one which holds its officers to one year of service.

Dancer/Caller

Concern over dancer/caller relationship is often overemphasized, I feel. Each is dependent upon the other and a basis for understanding, consideration and cooperation between the two must emerge according to the unique requirements of both. The formula for successful dancer/caller relationship has as many variations as there are callers, multiplied by the number of clubs.

Certainly it is folly for club officers to direct a caller to perform in a fashion alien to his own style or capability or in such a manner as he, with his experience in programming and knowledge of the general dancing level of the club, considers impractical. By the same token no leader is likely to operate so contrary to the wishes of the club membership

The WALKTHRU

that it dissolves and leaves him wondering what happened.

Some clubs invite or ask callers to attend board meetings occasionally, periodically or only when some emergency arises, while others never do. Still other board meetings are so informal that chatting a few minutes in the corner of the dance hall during an intermission is deemed sufficient.

Guests and Refreshments

Policies regarding guests vary according to available dancing space. If it is small then even the membership must be limited for comfortable dancing. But if the space is large, then an expansive program for inviting guests would be in order and perhaps a more aggressive policy might be adopted to sponsor classes as a source of new dancers for club membership.

Refreshments are scorned by some clubs and are a pivotal point of congeniality for others. They may be handled by a committee or by couples taking turns, or perhaps each member will bring a sandwich or a cookie with the club providing coffee. Some clubs even adjourn as a group to a nearby coffee shop following the dance.

Flexibility

The flexibility of all the above is the backbone of club activity and allows each club to have its own distinct personality. The only essential requirement is a statement or by-laws, available to and understood by each member of the club, spelling out the time and place for dancing, the amount of dues and when they are due, the number of officers required, how elected, and most important their function and specific duties given in detail so that even the most inexperienced office-holder may know exactly what is expected of him.

At club level lines of communication between dancer/club officer/caller are simple and should be direct at all times. This, combined with the flexibility and informality, furnishes a strong basic structure with great scope and large enough to include and satisfy everyone no matter how conservative or revolutionary the viewpoint on the part of dancer or leader. If there are two completely divergent groups within a club, it is better to have open discussions and recognize the issue and then

tackle the problem of keeping the spirit of the club friendly and cooperative, its members active and interested, until such time arrives when there are enough dancers, leaders and/or facilities for each group to branch out and form its own tailor-made club. It takes just a little time and perseverance for each person to find his own particular niche. Meanwhile he is learning, having fun, gaining experience and making friends, which is fair exchange for a little patience, understanding and cooperation with others who may have an entirely different outlook.

Your ATTITUDE is showing

WHAT KIND OF ATTITUDE do you express when you must get the attention of your fellow club members? Perhaps you are serving as club president and at each club dance you have a turn at the mike. Or perhaps you are heading up some special committee and have a one-time-only announcement to make. Or perhaps you are in charge of the round dancing for your club and you take over the mike after each brace of squares to announce and/or cue the rounds. Or perhaps you are a happy club member who simply has something he would like to share with the rest of his friends and has asked permission to speak over the microphone.

A great many attributes—favorable or not so favorable—mentally are attached by a crowd to a person the minute he picks up a mike. Such things as courtesy, pleasantness, charm, happiness, thoughtfulness are contagious and attract the audience to the speaker when he can quiet them without shouting, by using gentle language and by modulating his voice so the tone is conversational and not harsh.

It can be annoying to the speaker to be at a mike and not have the crowd's hubbub quiet down but the test of his real inner strength will show in his demeanor that follows. And the club is more likely to be receptive to him if he pleases than if he threatens. So check what attitude you display the next time you have the opportunity to take a mike in hand.

THEME IDEAS FOR JANUARY DANCES

HERE ARE THREE QUICK IDEAS about which you might build one of your January dances. These themes could be kept simple or they could be enlarged upon with a rather elaborate party as a result.

Suggestion No. One

A gimmick appropriate to the season is to invite your friends to a Broken or an Un-Broken New Year's Resolution Dance. Ask each person to bring one resolution he plans to keep during the coming year, or one he has kept during the past year, or one which he intends to break during the next 12 months.

At a small club each person could be given an opportunity to read or tell his resolution. At a large club people might write down their resolutions as they come in the door and then a committee could select half-a-dozen or so to read out loud during the evening.

Whether you request that the resolutions be pertinent to square dancing or not would be up to you.

Simple table decorations for such a dance would be very large single leaves from various garden plants strewn across the top of the table. On the side showing paint, "I resolve in 1970 to . . ." and on the other side paint, ". . . turn over a new leaf." (Ouch!)

Suggestion No. Two

The Jokers Square Dance Club of San Jose, California, recently adapted the current interest in space travel to a Moon Charter Flight party. Such a theme would be unlimited as regards decorations, food and so on. For your enjoyment and possibly to give you some ideas, we reprint their interesting ticket for the dance.

Trans-Planetary Spaceways <small>THE SPACE TRAVEL SERVICE OF THE JOKERS CORPORATION TO COMMEMORATE THE JOKERS 17th ANNIVERSARY - PRESENT</small>	
MOON CHARTER FLIGHT First Passenger Flight to the Moon	
<small>From: PETERSON HIGH SCHOOL SPACEPORT 1180 Rosetta Avenue Sunnyvale, California, U.S.A.</small>	
Pilot: HARLEY SMITH	Co-Pilot: CLARK SMITH
<small>Tour Director: JOHNNY WHITE</small>	
<small>Departure: Saturday 4 December 1969 Seating: 18 Round Dancing: 2000 Hours P.S.T. 1st Draft: Square Dancing: 7030 Hours P.S.T. Ticket Deposit: \$1.00 Per Person</small>	

Suggestion No. Three

Appropriate for any time of the year is this theme used by the L'il Devils Square Dance Club of Detroit, Michigan. Members were invited to a "Name That Tune" dance. To encourage everyone to dress as a square dance song, the party committee went through issues of Sets in Order and made a list of tunes and the club caller augmented this with titles

The WALKTHRU

appropriated from his record collection. A banner was made with these suggestions and was posted at the dance prior to the special party.

During the evening of the party much fun was provided both by the costumes and by trying to guess what they stood for. Some of the titles used were:

Can't Take My Eyes Off You — a dress with eyes printed on it;

Chewing Gum — a couple in nightshirts carried a carved post with bubble gum on one end;

Folsom Prison — a striped convict outfit;

Lemon Tree — green leaves and plastic lemons sewn on a brown shirt;


Gentle On My Mind — a man with a pillow tied on his head.

ATTRACTING THE PUBLIC

An interesting approach to advertising beginner square dance lessons has been designed by Gregg Anderson, caller/teacher, from Colorado Springs, Colorado. Intended to augment the word-of-mouth, personal contact of people to people, the information sheet gives the necessary details relating to the class itself.

An 8½ x 11" sheet of heavy grey paper is printed in bright pink and is most eye-catching. Folded in thirds, the outside cover asks, "Want to get more out of life? Learn to Square Dance. For details read this brochure."

Inside are listed the what, where, when and how much statistics as well as a registration form which the newcomer is asked to fill out and bring with him the first night of class. Also a thoughtful note has been to include the telephone number of the hall so that parents may leave this at home with their children or baby-sitter.

		YOUR SQUARE DANCE HALL THE CARLIAGE STOP is one of the best square dance halls in the state of Colorado. Its hardwood dance floor will accommodate as many as twenty squares of dancers (80 couples) and the parking lot will hold the cars that bring them. The excellent acoustics and western atmosphere add to make this a most enjoyable place in which to dance.
YOUR FIRST NIGHT OF SQUARE DANCING WILL BE HERE SUNDAY, SEPTEMBER 14, 1969 7:30 HOUR P.M. at the Carriage Stop, 2600 S. W. 10th Street, Colorado Springs, Colorado. You will be dancing on this night for 2½ consecutive weeks. Upon completion of this series of lessons you will have the opportunity of dancing with one of the fine square dance clubs in the Colorado Springs area.		Cost for the series of lessons is \$10.00 per couple (that's \$5.00 per night). A deposit of \$10.00 is payable the first night of dancing and will be credited toward the total cost of instruction. Please make checks payable to Gregg Anderson.
For the information of your baby sitter the phone number of the Carriage Stop is 526-1222.		
REGISTRATION FORM Please complete the information requested below and bring this form with you the first night of dancing.		
his first her first last		
number and street (or P.O. Box)		
city state zip code		
FOR MORE INFORMATION CONTACT Gregg or Carole Anderson - 1311 Sunset Road - Colo. Sprngs - Colo. 80909 Phone 532-8029		

The WALKTHRU

Bothered by RISING COSTS?

HAS YOUR CLUB EXPERIENCED a need to increase the price of donations to its dances? Have you visited any clubs and been surprised to find the admission donation slightly higher than you remembered? Many clubs are finding that their expenses gradually have risen over the past few years and they are pondering ways to keep on a level keel.

Here is a report from one club which has come across this situation and has found two sides to the problem. Read what the Domino Squares has to say about it in its monthly club newsletter, *Domino Dateline*, as reported by Keith Purvis.

"I'm still harping on the same subject: that increase in donations from \$1.00 to \$1.25. In the past two months we've paid \$1.25 admission to every visit we've made, and the majority of our guests seem to expect to give more than the \$1 we ask. Opposed to this increase are those who say that so long as we can keep our heads above water, let's remain at a dollar. Fine, but let's look at it from a different angle. We go visiting with 5 or 6 squares and donate to other clubs at the rate of \$1.25 per person; they in turn repay the visit with 2 or 3 squares and donate \$1 each to us. Any profit they make from our visit to them can be spent as their board pleases, but on their visit to us, we can only break even with the costs.

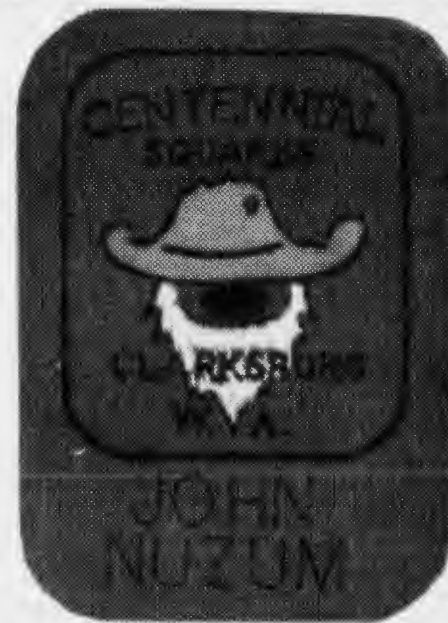
"Is it fair to our club's visiting members if we are not able to give them a break toward special events, not having the wherewithall to do it because the cost of a night's entertainment was kept lower for our guests? Sure, we're in square dancing mainly for enjoyment, but there are visits that don't measure up to joy. Still the Dominoes turn out in force because they're good members and always support a club function. I believe it is very nice when the club can show its appreciation in a tangible way by giving the members a price break on a dinner or party dance.

"Someone brought up a very good idea about

this. If we pay other clubs \$1.25, it's only fair that we get the same from them. Furthermore it is impossible to charge guests \$1.25 and members only \$1. If we raised our fee to \$1.25 for everyone, we could keep track of the extra quarters that the members pay and allow them that amount toward the next special, such as a dinner, bus trip or Christmas party. For example if a person had attended four home dances prior to a dinner, he would be allowed \$1 toward the cost. If he had made 12 home dances, he would have a credit of \$3 toward the tab. The only drawback in this system would be that a member either 'use it or lose it'; otherwise the bookkeeping would be impossible.

"I believe this is a very workable formula and would help us offset the increased cost of operation that has been nibbling away at us for the past few years."

BADGE OF THE MONTH



In 1963 West Virginia celebrated its centennial year and as part of the activities in Clarksburg, a civic group was asked to stage a historical pageant. Among other items the pageant was to include scenes of early American square dancing and a group of citizens was recruited and trained to dance.

Following the celebration, the instructor explained to the group what square dancing was all about and suggested organizing a club to enjoy the activity regularly. Thus the Centennial Squares was born and has been dancing weekly ever since.

The club's unique badges are printed on tooling cowhide with a hand press and then the colors and names are applied by hand.

CRINOLINE CARE



by Nita Smith, College Station, Texas

TODAY'S ACCEPTED SQUARE and round dance attire always includes bouffant petticoats. Therefore, some general knowledge is needed to help in the purchase of these garments.

Dance petticoats are made from the miracle synthetics of dacron and nylon thread. One type of fabric, called *net*, is a knitted material of low thread count and a bias stretch which causes whatever finish is applied for stiffness to break down rather quickly, with the resulting "limp" petticoat that tears easily. Another type, called *Marquissette*, is a woven material of great strength and high thread count. It is far more expensive in initial cost (the best always is) but is cheaper in the long run and much more satisfactory.

Three types of finish are available in *Marquissette*:

Stiff — permanent finish — retains bouffancy longer than any other — withstands heat and humidity and machine washing — is bulky on dance floor and may scratch and pick hose—will crease.

Soft—"curtain-like" finish—very soft and silky—dances beautifully. Requires much more material for bouffant appearance—most expensive of all.

Crisp—most popular of all finishes for petticoats—is resilient and springy—between soft and stiff—dances well and remains bouffant with proper care. Avoid excessive heat and humidity.

Washing and Drying

Use *cold water soap* in *cold water* for best results.

Washing machines vary, and it is necessary

to experiment for best results.

Washing time: 5 minutes. Do not spin dry. After rinse cycle, remove dripping slip, smooth out all wrinkles in the tiers and lay out in a circle on a sheet to dry, (may also place over an open umbrella), or slip may be placed in dryer on *fluff dry-no heat* long enough to dry the nylon—remove and lay out to dry the cotton top. Fluff drying actually puts bouffancy into the slip.

Storing

Cotton bags or pasteboard boxes are best for storing slips. A collection of scraps of cotton sewn into a bag is perhaps the best because it can also be used to transport the petticoats to and from dances. Use a gore pattern such as is used in a gored skirt, sew up to 6 gores, put a heading at the top and bottom, run a string or elastic through and you have a petticoat tote bag.

Never hang a petticoat between wearings. *Wearing* and *hanging* have the same effect. the weight of the many yards of fabric pulls down and causes the slip to lose its fluff.

After each wearing place slip in dryer on fluff dry and leave it long enough to dry out moisture it may have gathered from body and atmosphere and to fluff out the dust it has collected from the air.

Discoloration and Drying

White nylon may discolor with age. Try White Rit to remove slight discoloration. If white is badly discolored, it is best to tint slip with a color. Liquid dyes work well. Follow instructions for synthetics on the label.

Elastic

Elastic should be replaced often. Weak elastic allows a slip to sag in spots causing it to hang unevenly. It will also make the slip lengthen as much as an inch.

Starching

No way is known to restiffen a slip and keep it stiff. Starch is still the cheapest way and can be satisfactory if experimented with.

Try 1 cup Linit starch mixed thoroughly with 1 cup cold water. Pour this into 16 cups *hot water*, stirring as you do so. Cover to prevent scum from forming. Wash and damp dry slip. Pour starch solution into washing machine. Swish slip by hand in the starch until it is thoroughly saturated—10 to 15 minutes—remove from the machine, smooth out all wrinkles and dry either in a dryer or by laying out in a circle. That should do the trick.

THE DANCER LOOKS AT



ARE YOU DOING YOUR SHARE?

By Madeline Allen

HAVE YOU EVER HEARD square dancers say, "We don't belong to any club. We don't care about that sort of thing. We just like to pay our money and dance."? The trouble is, if all of us felt that way there wouldn't be any square dances for those free spirits to attend by paying at the door.

In recreation, as well as in other parts of daily living, there seem to be three main ways of going about getting what you want. You can agitate to have the Government give it to you, pay for it in cash or you can "do-it-yourself". In square dancing we have tried all three.

When square dancing was just getting started after World War II the Government gave us quite a lot. There were free classes at schools, free use of halls on the theory of *recreation for the masses* and we got into the habit of shrugging off responsibility both for arranging for places to dance and for interesting new dancers. It was all done for us.

In a few places commercial interests handled the whole thing and the results were not good. It seemed that as soon as the money-makers took over not only did we have to pay too much for what we got but a lot of other things began to creep in. The atmosphere changed, bars were opened and non-dancers were encouraged to come in and try—"it's easy." It seems we can't get the kind of square dancing we want by paying non-dancers to give it to us.

So, in the end, we come to the "do-it-yourself" approach. Even the firmest do-it-yourself addicts in other fields admit that a few parts of their work are better done by experts. The man building a playroom finds out that he had better hire an electrician and a plumber but he can do his own painting. So, we are beginning to find out where we stand.

We are no longer satisfied with putting on a called record in our own living room and work-

ing eight people through it. We have found that we need a caller, one who is willing to put in a little more time and effort than most of us can or will.

A lot of people who started calling "for fun" found out that between the cost of equipment and the time required for practice a real job of work was called for and they either demanded pay or quit calling. The caller became our first essential "expert."

Live music was our first casualty. We loved it but it was expensive and not always available. Recorded music improved so much that many callers came to prefer it. After all, records were made by the very best musicians, weren't they?

With the decline of free halls and the growth of clubs beyond the bounds of playrooms, a place to dance has become a necessary expense. Rent may not be much but it has to be paid.

A hall and a caller, bringing with him the equipment and records—are these the only essentials for an evening of square dancing? If your answer to this question is "yes", then you had better wake up.

Just for a starter, you will need at least three other couples and unless you want to share the cost of the caller and the hall between the eight of you, you will want a lot more couples than three.

Where do they come from? How did you get a card? Who sent it? Or, did you read about it in a square dance guide? Who do you think put in the notice? If it was a regular club dance, who organized the club, hired the caller and rented the hall?

Maybe you think that the caller, for the amount he is paid, does all this. Maybe you think he sweeps the floor before the dance too, and his wife brings the cake and makes the coffee.

Maybe, in some parts of the country they

run things that way but in our experience, not many callers have the time or the strength to do all of this and work on their calling too. Someone else has to fill in the gap.

Here is where the square dance club comes in. Clubs are groups of people banded together for the purpose of doing all the little jobs that go with putting on a square dance. In many areas the club hires the caller, rents the hall, sends out notices and advertisements and serves any refreshments that are provided. More than that, the club worries about providing more dancers all the time by promoting classes and bringing beginners to these classes. All these things are done for the club by the members—who else?

The Indispensible Member

Even then, members ask, "Why not pay to have some of the work done?" The answer is simple. Depending on the solvency of the club they can hire a janitor or a dishwasher, but no amount of money could buy a club secretary or the sort of press agent a square dance club needs. Only members can do jobs of this sort and only the labor of love of a lot of club members can keep our kind of square dancing going.

What about the workshops? Aren't they run by the callers? Don't the dancers just pay their money and dance? My answer to these questions is, did you ever hear of paid-up insurance?

After a dancer has been in the activity "X" number of years, done every job in the club at

least twice and has educated so many beginners that they all begin to look alike to him, it just could be that he is entitled to a little frosting on his cake.

If he is my kind of square dancer, he still dances with his club and helps when needed but he also looks around for somewhere else to dance where he will be among his peers and will not have to work as hard to keep up as he did when he was a beginner. To me, this is the justification for the workshop type of operation. The caller who runs it gets his reward from having a chance to call to reliable dancers and to test out his ideas on them. The dancers have a chance to forget responsibility and just dance, maybe with other dancers they have known and liked for years. These dancers have earned their fun. They have "paid their dues."

My complaint is against the dancer who finishes his beginners' course and starts visiting around and never does settle down or accept any form of responsibility to one club. True, he's not much of a loss. He probably wouldn't pull his share of the load anyhow. My point is that our kind of square dancing would wither and blow away without a constantly changing stream of active, hard-working club members taking their turns at everything from floor sweeping to coffee making and including greeting guests and making the club a happy place to dance.

Unless you have taken your turn at being a constructive club member, you haven't done your share.

IT'S MORE THAN JUST STARCHING HIS SHIRTS

Paraphrasing a ditty from Gilbert and Sullivan, "A caller's wife's life is not an easy one!"; neither is it stereotyped or without excitement. This would particularly fit the situation for Roberta Van Antwerp, wife of our "Cover Caller," Bob Van Antwerp. Running a household, raising two children, while at the same time being very much in evidence as the wife of one of the nation's most sought after callers, would indeed put Roberta in the spot of being one of America's busiest ladies. Her normal routine may find her doing the wifely chores on a Friday morning then, with her husband, taking off by jet for some city two or three thousand miles away where they will spend an action-filled weekend. Then it's back again for "normal" activities at home on Monday morning.

The Van Antwerps met while in college during WW II. Since then the world of square dancing has taken them into virtually every state and into twenty countries overseas. Roberta is truly the embodiment of the ideal caller's wife, supporting, encouraging and being present as she is able as a part of this most successful husband and wife team.



19TH NATIONAL SQUARE DANCE

CONVENTION

JUNE
25, 26, 27

LOUISVILLE

WILL BE

HEAVENLY IN '70

WITH EACH PASSING MONTH the excitement grows greater, the activity more swift, as square dance hosts in Louisville progress with plans for the 19th National Square Dance Convention on June 25-27 at the Fair and Exposition Center.

Exhibitions . . . If your exhibition group plans to be at Louisville but has not yet made reservations, you are asked to note that in order to be programmed your reservations must be in before April 1, 1970. You must be registered before being programmed; this applies to callers, panel instructors, etc., as well as to exhibition groups. If you are unable to attend after making your reservations, just write the Convention at P.O. Box 1970, Louisville, Ky. 40201 before June 1 and your money will be refunded. Exhibition groups may contact Ed Preslar, 3111 S. Fourth St., Louisville, Ky. 40214, the earlier the better.

Special Dances . . . Trail In, Trail End, After Parties and Trail Out dances have become a tradition of the National Conventions. After Parties have been scheduled at 15 locations. Trail End Dances are being scheduled at nearby clubs. Those planning Trail In and Trail Out Dances at points a day's journey or two from Louisville will have to release the information early enough so that dancers may plan their routes to attend them traveling to or from the National. Send the information about these outlying dances to Junnie Bohannon, 2709 Gardiner Lane, Louisville, Ky. 40205. Include the club name, caller, time, date and above all the street location. If there is a nice motel near your dance hall, you might note this, also.

Teen Activities . . . All teen activities have not yet been firmed up but some of the high lights will include: a Trail End Dance on Wednesday night; A Get Acquainted Party early Thursday in the Whirlaway Room; dancing on the Belle

of Louisville on Friday. A special Teen Tour is being arranged, also a Teen Style Show. Details will be released later. The local teen clubs will host most of the events and information may be had from Joe Witherington, P.O. Box 1970, Louisville, Ky. 40201.

Plenty of Housing . . . Information has leaked back to Louisville that a number of dancers have attempted to make housing reservations only to be told by hotels and motels that they are "sold out." The Convention has booked 3,245 rooms and there are plenty of them available. Reservations must be made, however, thru the Housing Committee, in order to take advantage of this block booking. Also, you must be registered to attend the convention before you can reserve housing; this is a guarantee to you as well as to hotels and motels. Send your Pre-Registration form and request housing as you need it to P.O. Box 1970, Louisville, Ky. 40202. As a footnote, at October 15 over 1300 rooms had been taken and nine of the motels were full. Few requests have been made for motels in Indiana which are right on the Interstate Highway and located conveniently in relation to the Fairgrounds. It might be well to consider this location.

Round Dancers . . . Upon arrival in Louisville on Wednesday night you will be greeted by Joe and Virginia Dudley, directors of a special Trail End Round Dance at the Crystal Ballroom in the Brown Hotel. The next morning you will want to be ready to go at 9 A.M. on the second floor of the Kentucky Fair and Exposition Center for "Morning Exercise." "Spotlight on Rounds" at 10 A.M., Round Dance Panels at 11 A.M. will be followed by special activities during the afternoon and early evening. For further information on round dancing at the 19th National write Larry Brumleve, P.O. 1970, Louisville, Ky. 40202.

Some helpful "feedback"

Starts the Year

for ROUNDANCING



THIS IS THE KICK-OFF of another new monthly feature in **SQUARE DANCING**. You will find in this module special articles, discussions, "feedback" and style hints on this phase of the activity.

Because of the very nature of roundancing we will attempt to hit upon subjects that prove to be thought provoking to all segments. As an example, this month Don Armstrong, an outstanding caller, teacher, and exponent of rounds, squares and contras, writes on a favorite subject and offers a suggestion for putting the idea of roundancing into a most palatable form. Incidentally, it's Don's voice you hear cueing the rounds, contras and quadrilles on the Lloyd Shaw label.

Last year, as part of the roundance project of the Gold Ribbon Report, we presented two distinctly different views on ways of presenting roundancing. The reactions were instantaneous and letters have continued to come in from all parts of the dance world.

We start things out this month by reprinting a few of the thoughts relating to (1) the adoption of a set list of standard rounds to be presented to all new dancers, as opposed to (2) a method of teaching basics so that dances using these basics could be cued. This latter viewpoint was covered by Dottie and Jules Billard of Washington, D.C. in the October issue. Here are a few of the reactions.

(Jack R. Todd, Lexington, Kentucky) "... I would like to cast my vote for teaching basics in round dancing, rather than teaching dances. At the same time, I feel that the use of well-known rounds at square dances is better than using the very latest. I know some groups that still do and like *Salty Dog Rag*. Learning by the basics teaching method seems to come a little slower, but is well worthwhile in the long run."

(Frank Darrow, Spencer, New York) "I would like to see a combination approach which would join learning the basics through drills and ad lib cueing with a list of accepted standard rounds. It is true that the learning

ROUND DANCE STYLING



CLOSED POSITION

Partners face each other. Shoulders parallel. The man's arm partially encircles the lady. The lady's left arm rests along the length of the man's right arm. Contact near the elbow is especially important. Her left hand lies along the back and top of the man's upper arm or shoulder. It is most important that there is an even resistance between partners for it is from this contact and resistance that the lady can feel any change of movement or direction. The man's left hand and the lady's right hand are joined. The man's hand is held palm up out to the side and at about the lady's eye-level. Elbows are curved rather than angled sharply. The lady's right hand is resting palm down on her partner's up-turned hand. Caution: Avoid hanging upon your partner's hand and arm.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

process should concentrate on learning the steps and not a complete routine . . . It is helpful to put a few basics together into a routine as soon as possible to give the learners a sense of 'dancing', but the routine must be short. And new basics should be drilled from all approaches. A list of accepted standards, of a square dance level, would be very desirable . . . Perhaps we could teach (or reteach) two or three of these each year (leaving time to teach other things as well) for the next several years. . . . The dancer who learns them would be assured that he would get a chance to dance at least a round or two even if he does not make rounds his 'thing'."

(*Edna and Gene Arnfield, Skokie, Illinois*) "... a 'National List of Classic Rounds' would be ideal. No one is happier than a new dancer . . . when attending a festival, convention, etc., to be able to dance a good percentage of the rounds programmed . . . We find by changing the terminology the first night to 'square dance language' and gradually drifting to the Round Dance terminology, we encounter very little difficulty . . . As to cueing, we cue only until the dance can be danced automatically. Spot cues as a warning for a figure that proved a little more difficult than the ordinary basics are in order. To aid the dancers to dance to music rather than depend on the crutch of our cues, we train them to *think* of the coming figure while dancing the immediate figure. Naturally, without cues, the number of rounds is limited but apparently more pleasurably danced to the music."

(*Sidney Magnes, Long Beach, California*) "I am primarily a square dancer; round dancing does not particularly interest me and I do not agree with the oft-repeated statement that they 'go together'. To me it would make just as much sense to say that the Hula 'goes together' with square dancing. I'll agree that all dancing is mutually helpful, in that it improves timing, grace, poise, balance, etc., but at the moment this is not the question. Each month there is an influx of new round dances

to be learned. Most of these are horrendous, and do not last any longer than the month necessary for the introduction of the next new round dance. As a result, many of us who are forced into the round dance picture never really learn the dances well enough to feel at home with them, to enjoy them, to learn the correct styling. Instead we feel as though we are on a merry-go-round, always reaching for a new dance that manages to stay just out of our reach."

(*John and Dink Ballwey, Louisville, Kentucky*) "We would like to see adopted—a list of basics (R/D) taught by the use of drills, exercises, or mixer type dances. Then after the class has been taken into the club—arrange with a R/D teacher to periodically teach a simple dance at the club. This would soon build up to a varied program from year to year—keeping some of the favorites but adding something new, too."

(*Joyce Oliver, Arab, Alabama*) "I would like to see a list of basics accepted which could be adapted to drills and ad lib cueing. I like this idea very much as it is hard to 'memorize' a whole new routine."

(*Wynne Robertson, Ontario, Canada*) "Before actual basics are taught I believe all dancers should be able to dance Left-Footers, White Silver Sands and other mixers such as Shindig in the Barn, Lanning's Mixer, Anniversary 2-Step Mixer, etc."

(*J. Glenn Wright, Jacksonville, Arkansas*) "... I always teach a few simple rounds with each class, primarily to introduce the students to the pleasure of round dancing and smooth the squares. What I would really like to see would be a routine with a set pattern to teach the basic steps. I thought it was caused by lack of knowledge on my part but I find the professional teachers teaching portions of a dance then tying them together. If the rounds ever reach the point they can be cued or called I believe round dancing would again be an important part of the square dance program."

OKAY, SO THIS IS THE BEGINNING...

Taking the impetus generated by the findings of the Gold Ribbon Report, this section will continue to look at the possibilities for the establishment of a good list of "standards." In articles by leaders in the field of roundance and square dance teaching and choreography the techniques of presentation and cueing of rounds will be continued.

Those wishing to be heard may send in their thoughts keyed to "the roundance picture." Those wishing to contribute articles in this section for possible publication are invited to send in rough drafts or outlines. Preference will be given to new slants on these subjects, and will be acknowledged as quickly as possible.

Thoughts on ROUNDANCING

by Don Armstrong, Port Richey, Florida

IN THE PAST COUPLE OF YEARS, I've had the opportunity to travel a great deal both in the United States and abroad. Wherever I've gone, from as far east as Greece to as far west as Australia, I've had an opportunity to talk with, dance with and share experiences with square dancers, square dance leaders, round dancers and round dance leaders.

The impressions I've gained have not been based on any deep research, but rather on what I would have to call "peek-a-boo" glimpses—insights from chatting with individuals wherever I've been. One thing appears uppermost in my mind, that in most cases the people feel that square dancers are being deprived of the joy, the beauty and the variety afforded by round dancing.

Let me make it clear that I do not mean that the number of round dancers is diminishing or that the number of round dancing groups has diminished. What I do mean is that there is a general feeling that the number of average square dancers participating and getting benefit from round dancing is definitely diminishing.

The round dancing that *can be enjoyed by the average square dancer* is, in my opinion, a vital part of the square dance activity. It seems a shame that many square dancers today are being denied the pleasure of doing nicely timed, simple, well patterned, easy flowing rounds as variety within the square dance program itself. To reach back into the past, remember how many square dancers enjoyed "Glow Worm", "Left-Footers One Step", and mixers like "All American Promenade", "Five

Foot Two" and "Canadian Barn Dance?"

Rounds of this nature provide, by their variety of music, by their variety of positions and their variety of steps of execution, that little something extra that *can* be made available to most of the square dancers. I strongly feel that most of the thinking leaders and the thinking dancers agree with this concept. What appears to be happening, however, is that round dancing is becoming more and more specialized. The people who participate in rounds are breaking off into satellite groups and becoming exclusively round dancers rather than square dancers who round dance.

Let me emphasize that I have no objection to this. I feel that this is a natural process of dance evolution. Some people will want to pursue round dancing to the point where it becomes more important to them than square dancing. And, if this is the case, then more power to them. However, I have always felt, and still feel, that square dancing without round dancing as an inherent part of the program is like a dinner without dessert.

More Dances Fewer Rounds

When I travel and see more and more square dance groups doing fewer and fewer rounds, I think it's time that some of us tried to do something *different* about it. Many of us involved in dancer leadership have worked hard for years, as individuals, to keep round dancing a part of our square dancing programs. But it now appears that the *individual* action is not enough.

Throughout the square dance world many leaders and dancers have discovered the tremendous value of the establishment of the first fifty basics of square dancing. Perhaps something in this nature is indicated for round dancing and *especially for round dancing as it is applicable to square dancing groups.*

Wouldn't it be great to travel from dance to dance and know that you could participate in the majority of round dancing at those square dances? That you could enjoy their rounds simple because you knew how to execute a specific number of round dancing basics?

Even if you did not know a specific round by name, chances are that rounds produced to these standards would be fully "cueable" by almost any caller, or, obvious enough in pattern so that you could watch one sequence
(Please turn to page 53)



1



2



3



TAG THE LINE

A RATHER INTRIGUING SERIES created by Willard Orlich made its appearance this past year and has been getting considerable usage ever since.

Its name, Tag The Line. The description given by its author:

"From lines of 4, 6 or 8 in any facing direction or combination, dancers face down the line (toward center point in their line), then pass right shoulders as they move by each other. At this point the next command will tell dancers which direction to turn individually, i.e. **RIGHT** (to end in a 2-faced line), **LEFT** (into a 2-faced line), **ZIG** and **ZAG** (first person turns $\frac{1}{4}$ right and second person turns $\frac{1}{4}$ left into an ocean wave), **IN** (all) face in toward the center of the set), **OUT** (all face out from the center of the set), etc."

One of the attributes of a good experimental movement is one that can be used in a number of different setups. Tag the Line meets this requirement admirably.

For the first example, we have put our dancers into two facing route lines (1). To begin the movement the dancers face a quarter in toward the center of their line (2) and stepping slightly to the left, they move forward passing right shoulders with the others in their line (3). This is where Tag the Line ends. Having passed the other couple they turn one quarter to their right as indicated by the call (4) and take a step forward to end in a two-faced line of four (5) to finish the command to Tag the Line—right.



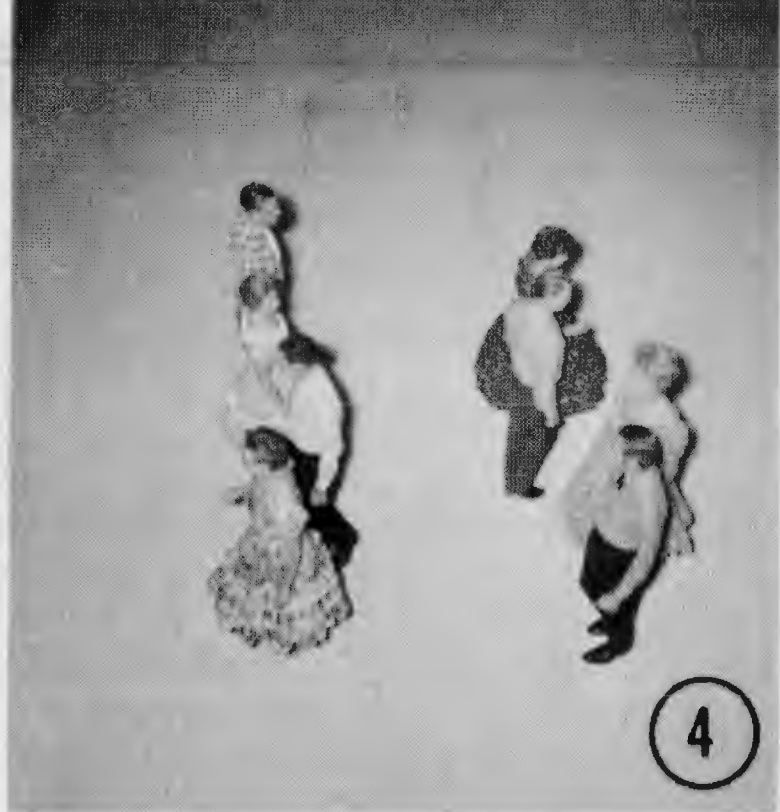
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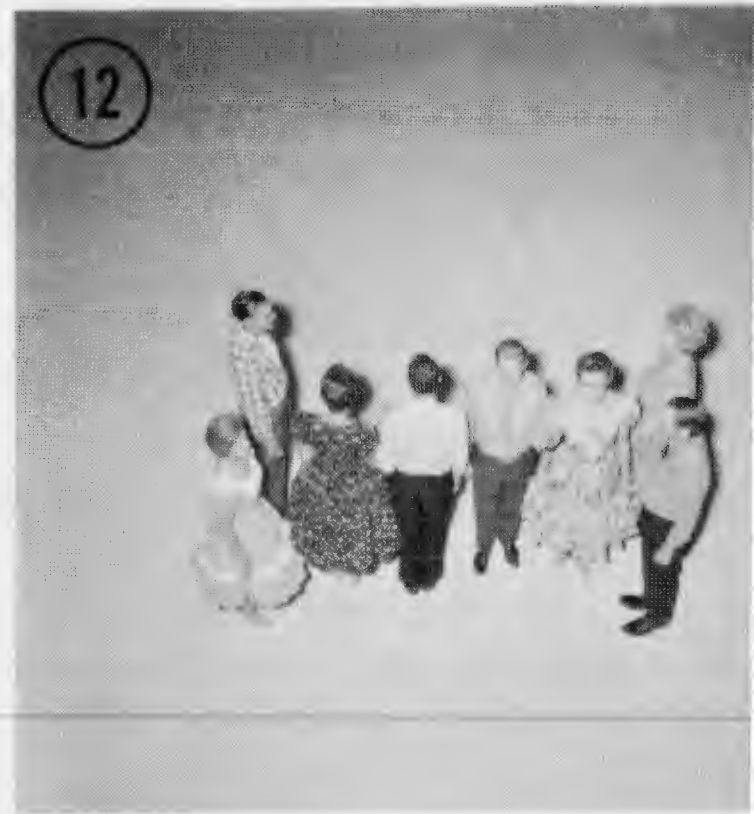
If the call had been Tag the Line—left our dancers after having moved past each other (3) would have made a left face independent turn and adjusted to a different two-faced line (6).

Attempting the same movement from an Ocean Wave, we have our head couples move into Ocean Wave position (7). On the call, Tag the Line — right, the dancers turn one quarter in to face the center of their line (8) adjusting themselves slightly so that they will pass right shoulders with the other working couple (9). They move forward (10) and

having passed by the other couple (11) turn one quarter right to end in a two-faced line (12).

If the call had been Tag the Line — left, the dancers, having moved by each other (10) would have each done an independent quarter left face turn (13) adjusting to a different two-faced line (14).

If the call had been for a Tag the Line—zig-zag, the dancers would have completed the motion started (10) and the first person would have turned right, the second left, for a new Ocean Wave (15).



A Look at Square Dancing in Japan

By KAZUKO EDA and DON PFISTER

The time is 9:10 P.M. Friday, January 3, 1969; the place, Yokohama, Japan. The caller is on the stage doing My Heart Skips a Beat. His allemandes sound like "ah-re-mon" but his timing and rhythm are perfect. On the floor are three squares of dancers enjoying life, themselves and the dance, as only square dancers can. What sets this apart from any other square dance is the dancers' dress. The girls are, for the most part, in kimonos. The men are in typical western style boots, bright western shirts, etc. The day is one day of a four-day-long New Year's celebration and the dancers, not wanting to break with centuries-old tradition and not wanting to miss the dance, either, have blended the two.

THE PARAGRAPH ABOVE is designed to set the stage for a look at square dancing in Japan. The movement got its start in Tokyo in 1946. At that time a small group of Japanese and Americans under the guidance of caller, Mr. Niblo, started an Eastern Style square dance which met every week. In 1952 Western Style dancing was introduced by Pan American employees, Mr. and Mrs. Larry Keiphley. The first organized club came along a little later under the name Tokyo Fukyukai which can be translated loosely as "Federation" or "Organization." While it consisted of only 10 or so members the spirit was there. Local callers, augmented periodically by visiting professionals from the States and a few servicemen, kept the movement growing and vital. Included in this growth are Callers Associations, a Dancers Association and the limited production of records.

Meet the Japanese Dancer

The average Japanese square dancer is in his early to mid-twenties, is single, speaks little or no English and is extremely friendly. Very few own cars so they will spend hours each way on train and bus to attend a dance. Even with the language barrier, Dancer-San (Mr., Mrs. or Miss) will sit with you and patiently try to converse. Some of the male dancers are married but will come to the dance alone. Japanese tradition disallows baby sitters so Mama-San stays home and takes care of house and family.

The average dancer loves to round dance and will learn new ones so quickly as to put Americans to shame. Verbal explanations of difficult parts are useless so American teachers will show the dance once or twice and then—away we go. Favorites are Alabama Waltz, King of the Mountain and Japanese Sandman.

The average Japanese club is almost a stereotype of the typical American group. They average three to four squares on a club night and can usually muster 10 for a special dance. They have an occasional power squabble and have unfortunately adopted the American method of solving such problems—split. Some notable dissimilarities do exist, however. First, they never leave the caller pleading for dancers to fill a square. Secondly, they will never leave a guest sitting around unattended, particularly a visiting caller's wife. Thirdly, everyone works for the club, not just some. The club normally owns the calling equipment and usually does not pay the caller. They will buy him some records now and then but the majority of his work is done without thought of remuneration.

The Phenomenal Caller

The most amazing single thing to an American dancer or caller visiting Japan has to be the Japanese square dance caller. Here is a young man (and one girl) who quite often does not speak English, throwing out English words at a rate of 132 a minute. Most of the callers

can read square dance material and except for a few sounds that they just cannot seem to say, can speak all of the square dance words.

Imagine yourself (or your favorite caller) doing a singing call in Russian, Arabic or Chinese. Consider the hours of study. Even if you read your material (as most Japanese callers do) you still would spend a great deal of time in recognizing and sounding in order to match the pace of a square dance record.

That's just a singing call; now consider a pater. There is no strong tonal lead to help identify the words. Now the caller must find the right words, put them in the proper place in the phrase and pronounce them as well as possible. It is a real phenomenon, especially when you hear the few callers who will try a non-phrased record and straight off-the-cuff hash.

The dancer, of course, is trying to hear strange words, relate them to an action and then complete the action. He learns, by rote and practice, that Allemande requires a certain action and he does it. He is responding without a literal interpretation.

ABOUT THE AUTHORS

Miss Kazuko Eda, Kako-Chan to her many friends, was born in Yokohama, Japan. She graduated from Kanto Gakun High School and now works in the US Maritime Sea Transportation Service office in Yokohama. She started square dancing in 1963 and has spent some time with square dance friends in the U.S.A. She is active in the recently formed Dancers Association (Tokyo Fukyukai) and is often sought as a liaison between Americans and Japanese because of her excellent dual language command. For any Japanese woman to be consulted and respected by men is unusual but Kako-Chan is an unusual girl and square dancing in Japan owes much to her.

The Japanese caller, because of his reliance on memory and his problems of recall and pronunciation, sometimes lacks drive and spirit in his voice. His timing is superb and, because he relies on material from professional sources, this material is smooth and flowing.

The over-all picture in Japan embraces about 3500 people, including an estimated 95% Japanese. As is true thruout the world these folks come from all walks of life and all strata of society. Emperor Hirohito's brother, Prince Mikasa and his wife are avid dancers, with the Prince doing some calling. There are businessmen, waiters, truck drivers and carpenters

ABOUT THE AUTHORS

Lt. Commander Don Pfister and his wife Dottie started square dancing in Hawaii in 1956 with the Koral Kickers of Barbers Point. After a brief lapse dictated by Navy duty, they started anew in Westminster, Calif. in 1958 with the Toe Stompers. Don got his start in calling at about that time. Originally from Chicago, the Pfisters have called San Diego their home for many years, with Don an active caller there. At present Don is in command of the USS Banner (AGER-1) in Japan. He calls for the Yokohama Honey Bucketeers and the CPO Club in Yokosuka. Don has almost 23 years in the Navy and upon eventual retirement hopes to get around to see square dance friends all over the world.

among the men; stenographers, file clerks, salesgirls and models among the women.

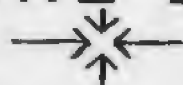
The callers are industrious, imaginative and almost all pursuing square dancing as a hobby. The big events of the year are visits of callers from across the "Big Pond." Some of the clubs are large and prosperous, others have one square and struggle, but all share the camaraderie that is square dancing. All persons involved adhere to the traditions of courtesy and mutual respect inherent in one of the oldest cultures in existence. Square dancing anywhere is a wonderful experience but in Japan especially it is deeply rewarding and moving.

Many Japanese clubs and associations would like to develop liaisons with "Sister" groups in the States or anywhere in the world. If any readers would like to trade pictures, ideas, information or just pass the time of day with their Japanese counterparts, they may write to this magazine for the addresses of the authors and contacts will be made.

With a final, "Bow to your Partner", the authors speak, "Sayonara" from the Land of Cherry Blossoms. Square dancers everywhere are invited to come to Japan to visit; it is an experience to be treasured for life.

EDITOR'S NOTE: This is the first of a series of articles to appear from time to time covering the activities of American Square Dancing throughout the world. In future issues the editorial spotlight will swing to England, Australia and Saudi Arabia. Square dancing is being enjoyed at the present time in more than 45 countries overseas. Those interested in helping us spotlight a country are invited to send in their suggestions.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Florida

The Suncoast Callers Assn. 10th Annual Square-O-Rama will be held at the Jack Tar Hotel in Clearwater on Feb. 13-14. Admission will be by advance registration only; no tickets will be sold at the door. Write Bill Grant, 4537 Hampshire Rd., Tampa 33614.

Alabama

Dave Taylor and Jerry Helt will be the featured callers at the 17th Annual Azalea Trail Square Dance Festival in Mobile on Feb. 27-28. Manning and Nita Smith will be in charge of rounds.

— J. I. Gillikin

Mississippi

March 13-14 are the dates for the 15th Annual Mississippi Square Dance Festival in

the Olympic Room of the Heidelberg Hotel in Jackson. On the calling slate will be Bill McVea and Harry Lackey. The round dance sessions will be conducted by Wilt and Stan Spurlock. Write Stan West, 3285 Bienville Dr., Jackson 39212.

— Emanuel Duming

Tennessee

Future meetings of the Round Dance Assn. in the Chattanooga area will be as follows: March, 1970, Gatlinburg, Tenn.; June, 1970, Fontana, N.C. Ruth Jewell is chairman of this group.

The Barnlofters of Nashville with Bill Burkpile as caller, held their Third Annual Nite Owl Dance on New Year's Eve at the Madison Park Gym in Madison.

Louisiana

Eight M.C.'s and 32 callers will perform at the 1st Annual Louisiana State Assn. Square and Round Dance Festival in New Iberia on January 10 at the Recreational Center in the City Park. A varied program will be offered for those attending.

Caller Cal Golden flew in from Europe to call for a "Welcome Home" Dance given by the Dixielanders Square Dance Club of Bossier City in September.

—Raymond Hooper

Georgia

November 8 was the date for the 2nd Annual Fall Fling of the Western Promenaders in Rome. Harry Lackey was the caller. On March 20-21, the 13th Annual Rome Roundup will take place in Rome. The Fontana Ramblers will furnish live music and nationally known recording callers will share the program with local callers. Write Marvin Boatwright, Box 231, Rome 30161.

SUBMITTING NEWS FOR PUBLICATION

As space permits, coverage is given to all square dance news submitted. Copy should be received two months prior to the date of publication and will be rewritten in relation to space available. The complete name and address (and phone number) of the person submitting the news should accompany each article. Except in rare cases, news items will not be acknowledged or returned unless specifically requested with a stamped, self-addressed envelope. While we attempt to use some photographs in each issue, they should be clear, glossy, action prints. Story lines clearly describing the picture should be written on a separate sheet of paper and attached at the base of the photograph.

Datebook items are often taken from your news stories. The Datebook, each month, runs from the first of the current month to the 15th of the following month. Listings should be of festival-type dances. Space does not permit listing of all club-sponsored, visiting caller dances. All news is on a voluntary reporter basis and is used as space is available. Areas covered most frequently are those where individuals have taken the initiative and sent the news in to us.

Feature articles are selected on the basis of the "unusual" and those that appear to be most interesting and "helpful" in their coverage and content.

Introducing the March Mixers who dance at Marcam Hall in March, Cambridgeshire, England. Caller Malcolm Davis beams above his happy group.



Augusta square dancers must have been thrilled on September 26 when they opened the door to pick up the Augusta Chronicle. There, on the front page in living color was an excellent photograph of happy square dancers in action. A story followed in the body of the newspaper. Carolina Squares were the group pictured.

— Dan Martin

California

Western Association is planning its Spring Roundup for April 17-19 at John Anson Ford Park in Bell Gardens. General Chairmen are Jim and Betty Noble. Write Dale Ditmar, 9652 Lemon Ave., Arcadia 91006.

— Ralph Johnson

The Executive Board of the Imperial Valley Callers Assn. is comprised of Brownie and Vi Luker, Presidents; Leonard and Evelyn Speer, Vice-Presidents; Lynn and Ronald McAllaster, Secretary-Treasurers.

The 17th Annual Imperial Valley Square Dance Assn. Festival will be held on Jan. 23-25 at the Central Union High School Multi-Purpose Building in El Centro. Write Leonard Speer, 646 Tangerine Dr., El Centro 92243.

Pennsylvania

Squaws and Paws will present their 8th Annual Winter Carnival Square and Round Dance at Rainbow Gardens, Waldameer Park, Erie, on Feb. 9. Curley Custer, Ralph Pavlik and Hal Greenlee will be the callers; John and Marie Kopp will be in charge of rounds.

—Mel Root

Buckaroos Square Dance Club, with Buck

Fish calling, dance 2nd and 4th Fridays at the All-Purpose Room of Salem United Church of Christ in Doylestown. A note says, "Edie on Maracas", which sounds interesting.

Rhode Island

The Rhode Island Federation of Square and Round Dance Clubs held their 11th Annual Fall Festival on Nov. 11 at Rhodes-on-the-Pawtuxet Dance Hall in Cranston. Ten hours of continuous square and round dancing began at 2 P.M. and callers from the 53 square dance clubs represented alternated thruout the event. All proceeds from the dance went towards publication of a free square dance newsletter describing the activities of the Federation's clubs located from Woonsocket to Westerly and Newport. Host club for the Festival was Dancing Squares.

— Richard A. Gould

New Jersey

Five squares of oldsters from Leisure Village in Lakewood have been having a real ball learning to square dance with Roy Keleigh as caller and instructor. They have now graduated with full honors into the world of square dancing.

Guest caller at the Hayloft in Asbury Park on January 3 is Glenn Cooke. —Bernice Bonsall

New York

The Central New York Square Dance Assn. will sponsor the 8th Annual Square Dance Festival on April 25 from 12 noon to 12 midnight at Strough School and Rome Free Academy in Rome. There will be a Pre-Festival (Please turn to page 70)

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NEW ROUNDS ON BELCO
B-236 "THINKING OF YOU" (HONEY) — Two-Step By: Bob & Ardie Staggs
"SWEET TALK" — Two-Step By: Vaughn & Jean Parrish

RECENT ROUNDS ON BELCO
B-235 "SHENANDOAH WALTZ" — Waltz By: Vaughn & Jean Parrish
DREAM STREET — Two-Step By: Jerry & Jo Gierok

NEW SQUARES ON BELCO
117 IT DON'T MEAN A THING — Flip/Inst. Caller: Johnny Hozdulick



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Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



January 1970

AS WE SAY QUITE FREQUENTLY, the home-club caller is indeed at the hub of the square dance activity. No better proof of that can be given than by pointing to our first Feature Caller of the new year. We go this month to the San Fernando Valley in California for a selection of calls enjoyed by those who dance regularly to Ray Orme. As in the past, we remind readers that these calls are ones enjoyed by Ray and those who dance with him but are not necessarily original combinations.

One and three you promenade
All the way around
Two and four right and left thru
Head ladies chain to the right
Side ladies chain across the way
One and three a half sashay
One and three pass thru
Both turn right
Gent around two
Girl around one
Forward eight and back
Pass thru and arch in the middle
Ends duck in
Turn thru
Allemande left

Allemande left
A right to your own turn back
Allemande left
A right to your own
Turn back two
A left and right
Turn back three
Left right left
Turn back four
A right left right
A left hand swing and a
Full turn around
Right to the corner pull by
Allemande left

One and three swing star thru
Swing star thru the outside two
Wheel and deal
In the middle swing star thru
The others pass thru
Join hands circle left
(Sunny side out)
California twirl
Allemande left

All four ladies chain across
One and three right and left thru
Same two cross trail thru
Around one to the center
Box the gnat
Right and left thru
Pass thru
Half square thru
Bend the line
Box the gnat
Face the corner
Right and left thru
Dive thru
California twirl
Dive thru
Square thru three quarters
Allemande left

One and three do sa do
Ocean wave
Spin the top
Swing thru
Pass thru
Swing thru
Spin the top
Pass thru
Bend the line
Spin the top
Spin it again
Pass thru
Bend the line
Star thru
Dive thru
Square thru
1-2-3-4-5-6-7-8-9
Allemande left

One and three half square thru
Swing thru
Boys run
Wheel and deal
Dive thru
Pass thru
Swing thru
Boys run
Wheel and deal
Dive thru
Pass thru
Split two and around one
Forward eight and back
Turn thru
Wheel and deal
Double pass thru
First couple left
Next one right
Square thru
A right to Mother pull by
Allemande left

One and three swing thru
 Spin the top
 Pass thru
 Spin chain thru
 Girls double circulate
 Swing thru
 Cast off three quarters
 Spin chain thru
 Ends double circulate
 Swing thru
 Cast off three quarters
 Right and left thru
 Dive thru
 Square thru three quarters
 Allemande left

One and three pass thru
 Turn back
 Star thru
 Right and left thru
 Dive thru
 Star thru
 Right and left thru
 Half sashay
 Star thru
 Right and left thru
 Dive thru
 Star thru
 Right and left thru
 Cross trail thru
 Allemande left

Four ladies chain
 One and three right and left thru
 Lead to the right
 Circle four
 Head gents break to a line
 Pass thru
 Wheel and deal
 Double pass thru
 First couple right
 Next left
 Square thru
 A right to the next
 Wrong way thar
 Gents back left hand star
 Shoot that star
 Skip one girl
 Allemande left

One and three square thru
 Spin the top
 Box the gnat
 Right and left thru
 Two ladies chain
 Star thru
 Right and left thru
 Dive thru
 Pass thru
 Spin the top
 Box the gnat
 Right and left thru
 Two ladies chain
 Star thru
 Dive thru
 Substitute
 Pass thru
 Allemande left

Side ladies chain
 One and three square thru
 Spin chain thru
 Spin chain thru
 Boys circulate
 Girls trade
 Swing thru
 Girls circulate
 Boys trade
 Turn thru
 Allemande left

**RAY
ORME**



If there is any secret to attaining longevity in the ranks of callers, our feature caller this month must, indeed, have found the magic formula. Ray started calling in 1947. He has called for more than 18 years for three square dance clubs. Two of the clubs have been in existence for more than two dozen years. Ray and his wife, Margaret, have taught beginners classes for many, many years, contributing their share to one of the largest square dance population centers in the land. Among his many varied accomplishments are serving as columnist for the square dance publication Open Squares, appearing on a number of television shows over the years, as one of the callers appearing at the famed Diamond Jubilee in Santa Monica, California, 1950 (attendance, 15,200 dancers) and recording on Sets in Order and Hi Hat record labels. The Ormes are the proud parents of four girls and, at latest count, claim six grandchildren.

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Allemande left
 Allemande thar
 Forward two right hand star
 Shoot that star
 Turn thru
 Box the flea
 Change hands turn thru
 Box the flea
 Change hands turn thru
 Allemande left

Number one stand back to back
 Box the gnat with corners
 New one and three cross trail thru
 Around two
 Make a line of four
 Pass thru
 Wheel and deal
 Centers square thru three quarters
 Do sa do
 Spin the top
 Pass thru
 Turn back
 Circle eight
 Reverse back single file
 Boys turn back
 Dixie grand
 Keep going find the corner
 Left allemande

JIM YORK "ORIGINALS"

Few callers have contributed as much to the caller's art and to the field of square dancing choreography as the late Jim York. Although Jim passed away more than a dozen years ago many of his dances have become "standards." Among contemporary callers there are undoubtedly some who have no York "originals" in their collection and we would like to correct the oversight. With a special salute to Lee Helsel for making a previously unpublished collection available and to Square Dance Editor, Bob Page, who has up-dated some of the language, we present the first three in a new Workshop feature.

BACK SLIDER (Updated)

First old couple swing and sway
 Everybody else will half sashay
 Sides go forward and come on back
 Right to the opposite box the gnat
 Do sa do you're not thru yet
 Back right out and square the set
 First couple down the middle
 Split that square
 California twirl behind that pair
 Same four forward and back you slide
 Forward again and face the sides
 Right and left thru
 Dive thru star thru
 Cross trail thru
 Allemande left

ROUGH RIDER (Updated)

Head couples forward then back away
 Number three couple only
 Do a half sashay
 Side couples right and left thru
 First old couple
 Down the center split the square
 California twirl behind that pair
 Same four down the middle and separate
 Stand behind the sides with a brand new date
 Center four you circle four
 One full turn hear me shout
 California twirl and
 Do sa do the outside two
 Go all the way around then a
 Right and left thru
 Allemande left

FLIMFLAM (Updated)

Four ladies chain a grand chain four
 Heads promenade half around the floor
 Four ladies chain across the way
 One and three do a half sashay
 Now pass thru and separate
 Come into the middle and box the gnat
 Pull 'em by and split the sides
 Now line up four
 Forward eight and back again
 Pass thru and the ends turn in
 Duck to the middle right and left thru
 Turn this girl and pass thru
 Split the sides and line up four
 Forward eight and come on back
 Right to the opposite box the gnat
 Right and left thru and
 Turn them twice
 Same girl left allemande
 Men lead right go
 Right and left grand

Let us know if you like the idea and want more Jim York dances.

SINGING CALL *

TO THINK YOU'VE CHOSEN ME

By Marshall Flippo, Abilene, Texas

Record: Blue Star #1857, Flip Instrumental
 with Marshall Flippo

FIGURE:

The head two couples promenade
 Half way around
 Come down the middle do a do sa do
 Square thru and count to four
 Four hands around and
 Do sa do the outside two you know
 A double swing thru along the line
 When you're thru go
 Right and left thru dive thru
 Substitute and now star thru
 Square thru four hands around will do
 Why don't you swing that corner girl
 And do a left allemande then
 Do sa do and promenade her home
 And as the years go by
 My love for you will grow
 To think you've chosen me to be your own.
SEQUENCE: Dance goes thru four times.

ROUND DANCES

SUNSHINE — Grenn 14126

Choreographers: Ed and Jo Freeman

Comment: Lively two-step music and a 32 measure routine with 12 of them repeated. An easy dance but a twice around couple pivot may take it out of the novice class.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

DANCE

1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step;
5-8 Balance Away, 2, 3, —; Roll Across, —, 2, —; Balance Away, 2, 3, —; Roll Back, —, 2, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end M face WALL and BUTTERFLY;

17-20 Balance L (Twd LOD), 2, 3, —; Balance R, 2, 3, —; (W XIF) Change Sides, —, 2, —; On Arnd, —, to BUTTERFLY M face COH, —;

21-24 Repeat action meas 17-20 starting balance twd RLOD and end M face WALL in LOOSE-CLOSED;

25-28 Side, —, Behind, —; Side, —, Front to CLOSED, —; Pivot, —, 2, —; 3, —, 4, —;

29-32 Turn Two-Step; Turn Two-Step; (W Twirl) Walk Fwd, —, 2, — to end SEMI-CLOSED; 3, —, 4, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-2 Fwd Two-Step; Fwd Two-Step; Quick Apart/Point.

MELAINE — Grenn 14126

Choreographers: Tom and Kay Pell

Comment: Full band waltz music and a 32 measure waltz routine that is interesting and not difficult. Those with waltz experience will like it.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

PART A

1-4 Waltz Away; Change Sides, 2, 3 end facing RLOD; Back, Lift, —; (Spin L) Spin Manuv, 2, 3 to SIDECAR M Diag LOD and WALL;

5-8 Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to SIDECAR; Rock Fwd, Recov, Close to BANJO; Banjo Arnd, 2, 3 to SIDECAR M face LOD and COH;

9-12 Repeat action meas 5-8 end same as meas 8:

13-16 Fwd to CLOSED, L Turn end in BANJO M facing RLOD, Back; Back, R Turn, Manuv to CLOSED end M facing RLOD; (R) Waltz; (R) Waltz end M facing WALL;

PART B

1-4 Waltz Balance Fwd, 2, 3; Float Apart, 2, 3; (W Twirl to Tamara) Fwd, Turn, Turn end M facing COH; (R) Wheel, 2, 3 end M facing WALL;

5-8 (R) Wheel, 2, 3 end M facing COH; Unwrap to BUTTERFLY, 2, 3 M facing WALL; Side, Behind, Side; Thru, Side, Close end in CLOSED;

9-12 Fwd, Side, Recov; Thru, Side, Close to BUTTERFLY; Step to OPEN, Swing, Lift; (W 1½ L Roll end facing RLOD) Back, Cross, Fwd to end L-OPEN facing RLOD;

13-16 Twinkle, 2, 3 end CLOSED M facing WALL; Manuv, 2, 3 end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn; SEQUENCE: Dance goes thru twice plus Side, Behind, Side; Twirl/Ack.

YOUNG LOVE — Hi-Hat 868

Choreographers: Harold and Marie Magers

Comment: Big orchestra waltz music and a routine for the experienced dancer.

INTRODUCTION

1-2 OPEN FACING Wait 1 note; Side, —, Point; —, Side, Touch;

PART A

1-4 Waltz Fwd; (W L Solo Turn Trans end VARSOUVIANA) Fwd Waltz; Fwd, Swing, —; Back, Turn end facing RLOD, Fwd L VARSOUVIANA;

5-8 Twinkle, 2, 3 end facing LOD in VARSOUVIANA; (W R Twirl Trans end facing LOD) Fwd Waltz; Fwd Waltz; Fwd, Face Ptr, Close end BUTTERFLY M facing WALL;

PART B

1-4 Dip, —, —; Pivot, 2, 3; (W Twirl to end facing RLOD in CLOSED) Fwd Waltz; Manuv, 2, 3 end M facing RLOD;

5-8 Pivot, 2, 3 end M facing WALL; Back, Side, Close; Fwd, Side, Lock to SEMI-CLOSED; Thru, Face, Close to BUTTERFLY;

INTERLUDE

1-2 Pas De Basque L, 2, 3; Pas De Basque R, 2, 3;

PART C

1-4 Waltz Away; Change Sides, 2, 3 to L OPEN; Twinkle, 2, 3; Change Sides, 2, 3 end facing RLOD in L OPEN;
5-8 Twinkle, 2, 3 end facing LOD in SEMI-CLOSED; Thru to CLOSED, Pivot, 2 M facing LOD; Fwd, Fwd, Hook; Unwind, 2, 3 to BUTTERFLY;

SEQUENCE: A — A — B — A — Interlude — C — A — Ending.

Ending:

1-2 Apart, Point, —; Together to RLOD, Point, —.

LILLIES BACK — Hi-Hat 868

Choreographers: Alvin and Mildred Boutillier

Comment: Excellent Dixieland music and a two-step routine that is easy and fun. All sequences are quite familiar and newer dancers should handle it without much difficulty.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to VARSOUVIANA, —, Touch, —;

DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step; (R) Turn, —, 2, — end L VARSOUVIANA; (R) Wheel, —, 2, — facing LOD;
- 5-8 Fwd Two-Step; Fwd Two-Step; (L) Turn, —, 2, — end VARSOUVIANA; (L) Wheel, —, 2, — facing LOD;
- 9-12 Fwd Two-Step; Fwd Two-Step; (W Solo Roll 4 steps 2 meas) Side, —, Behind, —; Side, —, Front, — to CLOSED;
- 13-16 Turn Two-Step; Turn Two-Step; (W Twirl end SEMI-CLOSED) Fwd, —, 2, —; Fwd, —, 2, —;
- 17-20 Fwd Two-Step; Fwd Two-Step; Lunge, —, Recov/Turn face RLOD in L OPEN; Fwd, Close, Back, —;
- 21-24 Rock Back, —, Recov, —; Side, Close, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24;
- SEQUENCE: Dance goes thru 2½ Times plus Ending.
- Ending:
- 1-4 Fwd Two-Step; Fwd Two-Step; (W Twirl) Side, —, Behind, —; Apart, —, Point, —.

ADORE — Grenn 14127

Choreographers: Charlie and Nina Ward

Comment: Excellent music for waltzing and an advanced level routine in the contemporary style.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Waltz Balance L, 2, 3; (Twirl L end in CLOSED) Waltz Balance R, 2, 3 end Closed M facing LOD;

PART A

- 1-4 (L) Waltz Turn; (L) Waltz Turn end M facing WALL; Whisk, 2, 3; Fwd, Rise, Fwd to end in SEMI-CLOSED;
- 5-8 Thru, Side/Close, Side to BANJO M facing LOD; Manuv, 2, 3 end CLOSED M facing RLOD; Spot Pivot, 2 end M facing LOD, Step Back; Back, Side, Close;
- 9-12 Fwd/¼ L Turn, Side/½ L Turn end in SEMI-CLOSED, Fwd; Fwd, Fwd/¼ R Turn, Back; Back, (W to BANJO) Back, Fwd; Fwd, Point, Brush;
- 13-16 Fwd/Lock, Fwd/Side, Close; Manuv to CLOSED, 2, 3 end M facing RLOD Spot Pivot, 2 end M facing LOD, Step Back; Back, Side, Close;

PART B

- 1-4 (L) Waltz Turn; (L) Waltz Turn end M facing WALL; Whisk, 2, 3; Fwd, Touch, (W Turn to SIDECAR) —;
- 5-8 Fwd, Turn, Fwd end in SEMI-CLOSED; (W Turn to BANJO) Fwd, Fwd, Close; Back, Back, (W to SEMI-CLOSED) Close; Fwd, Pickup to CLOSED M facing LOD, Close;
- 9-12 Fwd, Fwd to SEMI-CLOSED, Hook; Thru, Lunge, —; Recov, — (W to SEMI-CLOSED), Fwd; Thru, Rise, Fwd;

- 13-16 Thru, Side/Close, Side; Manuv, 2, 3 end M facing RLOD in CLOSED; Pivot, 2, 3 end facing RLOD; Pivot face LOD, Fwd, Close;

SEQUENCE: A — B — A — B — Ack.

TILL ANOTHER DAY — Grenn 14127

Choreographers: Phil and Norma Roberts

Comment: Big band waltz music and a well arranged waltz routine for the experienced dancer.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, Point, —; Together to CLOSED M facing WALL, Touch, —;

DANCE

- 1-4 (Whisk) Fwd, Side, Hook to SEMI CLOSED; Thru, Wrap, 2; Fwd Waltz; Face, Rock, Recov to REV SEMI-CLOSED;
- 5-8 Twinkle, 2, 3 to end SEMI-CLOSED facing LOD; Manuv to CLOSED, 2, 3 M facing RLOD; Pivot, 2, 3 end in SEMI-CLOSED facing LOD; Thru, Face, Close to BUTTERFLY M facing WALL;
- 9-12 Waltz Away; Waltz Together to BUTTERFLY; (Twirl) Side, Behind, Side; Pickup to CLOSED, 2, 3 M facing LOD;
- 13-16 (L) Waltz Turn; (L) Waltz Turn end M facing WALL; Fwd, Turn M facing LOD to BANJO, Dip; Recov, Apart, Close;
- 17-20 Change Sides, 2, 3 end M on outside facing RLOD in OPEN; Thru, Spot Spin, 2, end facing RLOD M still outside and OPEN; Fwd, Lift, —; Fwd/Turn M facing COH, Side to CLOSED, Close;
- 21-24 Fwd, Side, Behind M diag RLOD and COH to BANJO; Turn, Face, Close to SIDECAR; Wheel, 2, 3 end in BANJO M facing LOD; Fwd, Face to CLOSED M facing WALL, Close;
- 25-28 Fwd, Side, Close; (W Wrap) Side/Turn, Back, Close; Unwrap, 2, 3 (W start Twirl); (W end Twirl) Fwd, Face, Close end in BUTTERFLY M facing WALL;
- 29-32 Twisty Vine, 2, 3; Feather to CLOSED, 2, 3 M facing LOD; (L) Waltz Turn; (L) Waltz Turn end M facing WALL;

SEQUENCE: Dance goes thru twice Ack.

OLE' — Windsor 4741

Choreographers: Pete and Carmel Murbach

Comment: Samba music and a routine that is not difficult, but probably above the ability of the newer dancer.

INTRODUCTION

- 1-4 M facing WALL and Ptr No hands joined Wait; Wait; In Place, Step/Step; Step, Touch;

DANCE

- 1-4 Balance Fwd, Step/Step; Balance Bk, Step/Step; Turn In, Step/Step (to Bk to Bk); On Arnd, Step/Step to BUTTERFLY;
- 5-8 Away, Step/Step; Together, Step/Step; (Twirl) Fwd, 2; 3, 4 to OPEN;
- 9-12 Solo Circle Away, Step/Step; Arnd,

- Step/Step; On Arnd, Step/Step;
Together, Step/Step;
13-16 Change Sides, 2; 3, Turn/Point; Change
Sides, 2; 3, Turn/Touch to BUTTERFLY;
17-20 Balance L, Step/Step; Balance R, Step/
Step; Balance L, Step/Step; Away to
L OPEN, Step/Step;
21-24 Together, Step/Step to BUTTERFLY; Away
to L OPEN, Step/Step; Step Fwd RLOD,
Point Side to FACE; Thru, Step/Step now
facing LOD;
25-28 Fwd, Step/Step; Fwd, Step/Step; Cut,
2/3; 4/5, Thru twd LOD;
29-32 Fwd, Step/Step; Fwd, Step/Step; Cut,
2/3; 4/5, Thru to BUTTERFLY;

INTERLUDE

- 1-4 Solo Turn Two-Step (Bk to Bk); Solo
Turn Two-Step (Face to Face); Solo Turn
Two-Step (Bk to Bk); Solo Turn Two-Step
to Face;

SEQUENCE: Dance — Interlude — Dance plus
Ending.

Ending:

- 1-4 Fwd, Step/Step; Fwd, Step/Step; Cut,
2/3; 4/5, Dip Bk/Point.

ELANI TWO-STEP — Scope 16

Choreographers: Lloyd and Elise Ward

Comment: Unusual music and an easy level
routine with standard movements.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —;
Together to BUTTERFLY, —, Touch, M
facing WALL —;

PART A

- 1-4 Side, Touch, Side, Touch; Side, Behind,
Side, Touch; Side, Touch, Side, Touch;
Side, Behind, Side, Touch to end in
SEMI-CLOSED;
5-8 Fwd Two-Step; Fwd Two-Step end M
facing WALL in LOOSE-CLOSED; Side,
Behind, Side, Behind end in SEMI-
CLOSED; Walk, —, 2, — to face WALL
and LOOSE-CLOSED;
9-12 Side, Close, Cross,; Side, Close, Cross to
end in BUTTERFLY BANJO M facing
WALL,; Arnd, 2, 3, Brush; On Arnd, 2,
3, Turn to end in BUTTERFLY SIDECAR M
facing WALL;
13-14 Side, Close, Fwd, —; Side, Close, Back,
—; Change Sides, 2, 3, —; On Arnd
to Face, 2, 3, M facing COH —;
5-8 Side, Close, Fwd, —; Side, Close, Back, —;
Change Sides, 2, 3, —; On Arnd, 2, 3,
M facing WALL;

SEQUENCE: A — A — Interlude — A —

Interlude — Meas 1-8 of Part A plus Ending

Ending:

- 1-3 Slow Pivot, —, 2, —; (W Twirl) Side, —,
Behind, —; Change Hands, —, Ack, —.

PIED PIPER — Scope 16

Choreographers: Tommy and Donna Cavanagh

Comment: A lively English folk tune and a very
easy two-step routine with frequent repeats.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —;

Together to SEMI-CLOSED, —, Touch, —;
PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd
Two-Step; Fwd Two-Step;
5-8 Roll, —, 2, —; 3, —, Touch, —; Roll Back,
—, 2, —; 3, —, Touch, —;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 M facing WALL;
17-20 Balance L,, Touch,,; Balance R,, Touch,,;
Change Sides,, 2,, 3,, Touch,,;
21-24 Balance L,, Touch,,; Balance R,, Touch,,;
Change Sides,, 2,, 3,, Touch to SEMI-
CLOSED,,;
25-40 Repeat action meas 1-16 Part A end In
BUTTERFLY M facing WALL;
41-48 Repeat action meas 17-24 Part A end
in OPEN;

BRIDGE

- 49-52 Apart, —, Touch, —; Together, —, Touch,
—; Fwd, —, Touch, —; Back, —, Touch,
—;

PART B

- 53-60 (Twirl) Side, —, Behind, —; Side, —,
Touch, —; (Rev Twirl) Side, —, Behind,
—; Side, —, Touch, —; (Twirl) Side, —,
Behind, —; Side, —, Touch, —; (Rev Twirl)
Side, —, Behind, —; Side, —, Touch, —;
61-68 Repeat action meas 53-60;
69-72 Repeat Bridge;
73-88 Repeat action meas 1-16 Part A;
89-96 Repeat action meas 17-24 Part A;
SEQUENCE: A — Bridge — B — Bridge — Part A
Meas 1-24, plus Apart and Ack.

SINGING CALL*

BE GLAD

By Allen Tipton, Knoxville, Tennessee

Record: MacGregor #2058, Flip Instrumental
with Allen Tipton

OPENER, MIDDLE BREAK, ENDING

Join hands and circle

Go walkin' 'round the ring go

Left allemande and box the gnat

Four ladies promenade inside the ring

Box the gnat and do the

Right and left grand

Be glad you got what you got when you got it

Do sa do and promenade her home

Be glad you got what you got when you got it

Or you're gonna find out

What you got is gone

FIGURE:

Well the head (side) two couples promenade

Go all the way around

Two and four do sa do you know

Swing thru without a stop

Spin the top for me

And then pass thru the corner swing

Allemande new corner

Come back a do sa do

Walk go full around and

Promenade 'em home

Be glad you got what you got when you got it

Or you're gonna find out

What you got is gone

SEQUENCE: Opener, Figure twice for heads.

Middle break, Figure twice for sides, Ending.

Here are a couple sent in to us from
Jeanne Moody, Salinas, California.

BOYS IN THE MIDDLE

Four ladies chain three quarters
New side ladies chain
Head gent and a corner sue
Up to the middle and back
Do sa do to an ocean wave
(Boys in the middle)
Spin the top
Turn thru
Left allemande full turn
Right and left grand

CENTERS BUSY

One and three star thru
Swing thru
Sides divide and star thru
Centers turn thru and cloverleaf
New centers star thru
Swing thru turn thru
Cloverleaf
New centers pass thru
Left allemande

Here are three dances as called by Ed Fraiden-
burg, Flint, Michigan called, "Run and Trade",
"Trade and Run", "Swing Trade and Run".

RUN AND TRADE

Heads square thru
And do sa do the outside two
Make a wave centers run
New centers run now left swing thru
The ends trade and the centers too
And left swing thru
Left allemande

TRADE AND RUN

Side two right and left thru
Now all four ladies chain
Heads square thru and
Do sa do the outside two make an ocean wave
The ends trade and the centers run
Wheel and deal to face those two
Do sa do to an ocean wave
Centers trade and the ends run
Wheel and deal to face those two
Star thru
Left allemande

SWING TRADE AND RUN

Heads lead right and circle four
Heads break and line up four
Star thru and swing thru
Now the ends trade
And the centers run
Bend the line and pass thru
Wheel and deal two by two
Double pass thru
Centers in cast off three quarters 'round
Star thru double pass thru
First couple left the next one right
Crosstrail thru
Left allemande

DILLY

By Bill Ball, Hidden Hills, California

All four ladies chain across
Two and four right and left thru
Head ladies chain three quarters round
Side gents turn 'em
With an arm around
Do sa do all the way around
To an ocean wave (line of six)
Swing thru
Slide thru
Allemande left

A DIXIE BREAK

By Stub Davis, Waurika, Oklahoma

Head two ladies chain to the right
Turn 'em boys hold 'em tight
Head gents new corner up and back
Pass thru across that floor
Around one and line up four
Pass thru wheel and deal
Men in middle
Square thru three quarters
And when you do
With the girls left turn thru
Back to center turn thru
Cloverleaf and listen mack
Dixie chain a double track
Ladies left
Men right
Right and left grand

SINGING CALL *

GYPSY

By Bill Martin, Huntington Beach, California

Record: Windsor #4928, Flip Instrumental
with Bill Martin

OPENER, MIDDLE BREAK, ENDING
Allemande left your corner
Turn your partner right hand 'round
Four men star left once inside the town
Meet your partner turn thru
Then go left allemande
Do sa do your gypsy
Weave around the land
The moon stood still on the leafy glade
Meet your pretty gypsy then promenade
Once upon a time before she went away
We counted all the stars
And waited for the day

FIGURE:

Heads (sides) star thru
Pass thru across the square
Do sa do once around that
Lovely lady there
All eight circulate do sa do again
Rock it up and back
Swing thru my friend
Turn thru with pretty gypsy
Then go left allemande
Walk by one swing the next
Promenade the land
Oh pretty gypsy I miss you night and day
Pretty gypsy fore-go your wandering way.

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides. Ending.

HEAD BUSTER

By Harold Bausch, Leigh, Nebraska

Heads star thru
Frontier whirl
Dive thru pass thru
Dive thru pass thru
Dive thru Frontier whirl
Dive thru Frontier whirl
Left allemande

The five dances below are originals of
MSGT/Gene McCullough, APO San Francisco

WATCH IT

Heads square thru
Do sa do to an ocean wave
Eight circulate to a PTA
(Pass thru partners trade and
slide to the left as a couple)
Wheel and deal
Dive thru
Square thru one hand
Left allemande

UNUSUAL

Heads swing thru
Turn thru partner trade
Slide thru and partner trade
Do sa do to an ocean wave
Eight circulate (No balance)
Boys run boys trade
Cast off three quarters
Cross trail thru to the corner
Left allemande

WHICH HAND

Side ladies chain
Turn the girl and
Swing thru turn thru
And a U turn back
Heads left star thru
And circle to a line
Pass thru and bend the line
Face partner
Box the gnat change hands
Left allemande

ITSAMESS

Four ladies chain
Heads swing thru
Box the gnat
Right and left thru
Sides promenade three quarters
While heads square thru
Seven hands and slide thru
Double (or slide thru slide thru)
Whirlaway a half sashay
Left allemande

HELP

Heads square thru
Peel off cloverleaf and
Square thru
(Ends cloverleaf centers square thru)
Peel off clover and
Square thru
Pair off and a quarter more to a
Right and left grand

HEX - A - GONE

By Chuck Besson, Alexandria, Louisiana

(Try this one from regular Hexagon setup with
two couples at each head position and one
couple at each side position)
Sides lead right and circle six
Side men break to lines of six
Lines pass thru
Round off (3 x 3)
Triple pass thru
Double centers in
Cast off three quarters round (3 x 3)
Star thru
Square thru three quarters
Left allemande

NEW TOP

(From an idea by Freddie Lust, Newbury, N.H.)
Sent in by Bill Barton
Allemande left right and left grand
Heads meet and spin the top
Sides box the gnat
Everybody pass thru
U turn back
Star thru Frontier whirl
Double pass thru
First couple left next right
Right and left thru
Cross trail thru to the corner
(Repeat for sides)

SINGING CALL*

DIXIE

By Bailey Campbell, Allen, Texas
Record: Longhorn #179, Flip Instrumental
with Bailey Campbell
OPENER, MIDDLE BREAK, ENDING
Walk around your corner
See saw your partner
Join up hands circle south
Go down to dixie land
Allemande left allemande thar
Go forward two and star
Men back in a right hand star
And then slip the clutch skip one girl
Corner allemande
Swing your own and promenade the land
Down south to Dixie
Are you from Dixie
FIGURE:
Head (side) couples promenade
Go half way with your maid
While the side (head) two swing thru
Two by two with you
Boys run right and then
Wheel and deal my friend
Turn thru and cloverleaf for me
New centers do a right and left thru
Turn the girl now turn thru and swing
Swing that corner lady promenade again
Back home to Dixie
Are you from Dixie
Well I'm from Dixie too
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

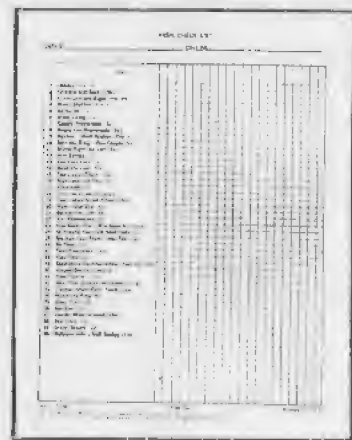
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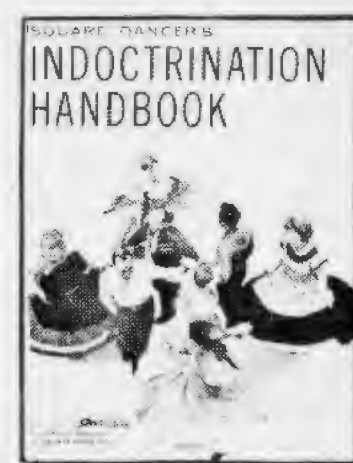
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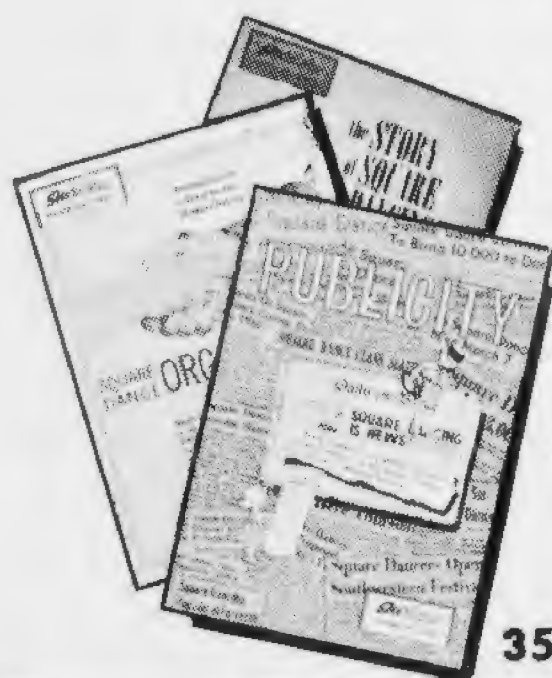
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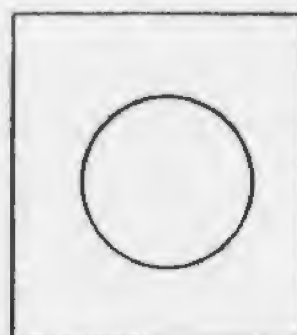
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(LETTERS, continued from page 3)

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William M. Wandall
Newport News, Va.

Dear Editor:

Thought you folks at Sets in Order might like to know how some of your ideas for decorating are put to use. In the May 1969 issue of SIO you told how to make flowers from Styrofoam cups. We took this idea and made several hundred of different designs. In order to bend our petals we held them over a low heat to make them pliable. They were then sprayed with fluorescent paint to be used in black light. The cups used were ones we had saved and washed from club dances so you see it made a non-expensive decoration. Thanks for all the ideas you give us in your grand magazine.

Mrs. Robert Steffee
Massillon, Ohio

FEEDBACK ON THE "NEW LOOK"

Dear Editor:

Thank you for your letter of introduction and explanation on The Sets in Order American Square Dance Society. Everyone will agree, anything done for the promotion, unification and perpetuation of square dancing will find you folks at the bottom of it . . .

Will SQUARE DANCING be the name of the official magazine of Square Dancing?

Peg and I accept your offer to become Charter Members of the Society and wish you much success in this great endeavor.

Vic Wills
Drexel Hill, Pa.

Yes, while Sets in Order is the over-all name covering the activities of The American Square Dance Society, the publication will be known as Square Dancing. — Editor

Dear Editor:

We like your approach and feel confident that you have hit upon a solution to our problem. We need a "central boiling pot" to which all may contribute—go to for assistance—and to give us the guidance that we all need.

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we cast our ballot. This Society will "Go"; no doubt in our minds.

We are writing to you to confirm the fact that if there is anything that we can do we will be more than happy to do just what you ask.

Fred and Ruthie Staeben
Palmer Lake, Colo.

Dear Editor:

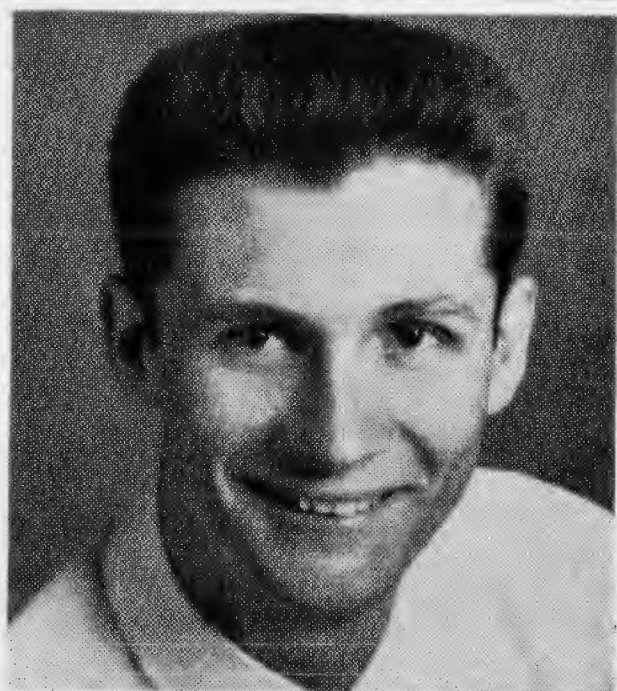
We have received and read with interest your idea for changing the format of the Sets in Order to a Society. We believe that the

idea is a great one and wish you much success in this undertaking. Please be assured that we will do everything we can personally to help.

Jim and Marye Jane Joly
Metairie, La.

Dear Editor:

The 21st Birthday Issue of Square Dancing is tremendous. You certainly inspire people and make us feel good all over that we are a part of this great activity. If there were to be any regrets, they would be that there are still some who do not receive this magazine. Indeed, Jean



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Earle Park
 Yorkton, Sask., Canada

Dear Editor:

Many thanks to the talented S.I.O. staff for the beautiful November color cover. It certainly brightens up our rainy, drab, Southern California wet season.

No words are needed to describe the pleasure of the participants dancing on the cover. In particular, the men were most pleasant in appearance. It was encouraging to note that

they were as colorfully garbed as the women. All the men apparently do not choose to wear the black and white outfits so popular in recent years. Also, in spite of the bird's eye view of the dancing square, the ladies seemed to be wearing dresses with becoming lengths. Madeline Allen, are you as happy about that as I am?

Dorothy H. Neitzke
 Vista, Calif.

Dear Editor:

Once again you seem to have hit upon

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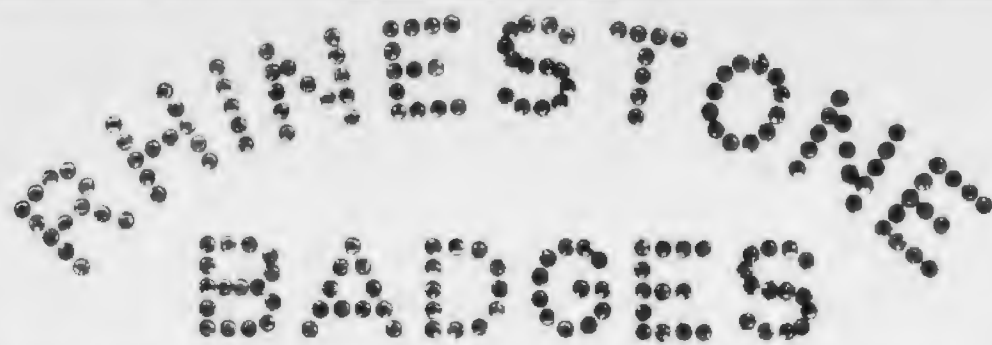
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another great idea with the American Square Dance Society. As a subscriber and enthusiastic support of Sets in Order for the past 17 years I am pleased to see you make this move and I shall do all that I can to spread the word. If I can be of any service now or in the future please contact me.

John Strong, Salinas, Calif.

Dear Editor:

I have been following with great interest your series of Gold Ribbon Reports, particularly those dealing with Basics, Extended Basics and

the Exploratory-Experimental Program and would like to offer a few observations.

I have been thinking along the lines mentioned in your reports for several years since I heard a leading nationally-known caller remark that he felt Western Style Square Dancing had reached a "fork in the road."

It has been my experience that the average dancer retains very little of what he or she is exposed to in the way of new material unless it is used continuously, which is not usually the case. Most of the new basics are here today

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and gone tomorrow; in the meantime they have caused enough commotion to discourage both newer dancers and some old timers, also.

For the last four months I have kept a careful record of the material that has been used at 39 open dances in our general area (Eastern Mass.) by 18 callers, both local and from some distance. The results show that in addition to the 75 basics mentioned in your two lists we were exposed to Boys Run, Girls Trade etc. as I assume that most dancers can follow such distinctly directional calls.

The interesting fact is that the total comes to only 127 including the 75 of your first two programs. This leaves the 52 spread over 39 dances, the average number used at any given dance being 15 or 20 at a so-called high level dance and 7 or 8 at the average open dance...

One last point I would like to make concerns the limiting factors of the 75 basics program as regards dancers who have been dancing 5 to 10 years and more and still go a couple of times a week. While your Exploratory-Experimental program provides a definite answer as

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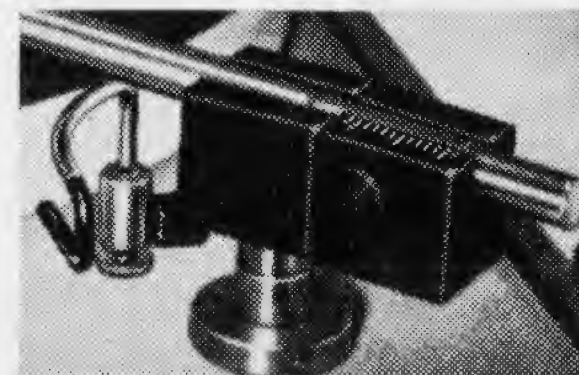
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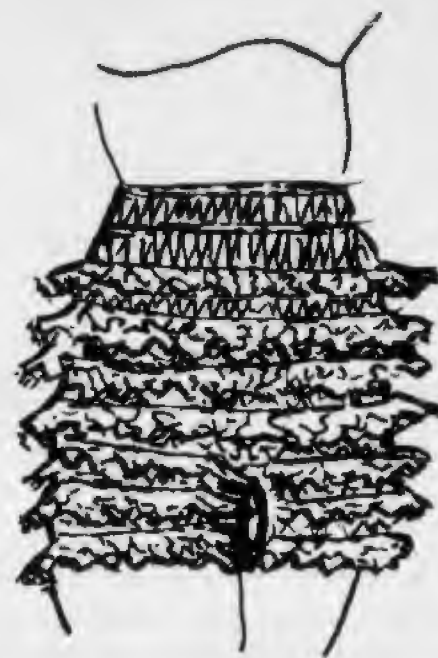
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far as new material is concerned, I don't think it answers the needs of the above dancers. I would suggest a third Plateau consisting of another 50 or 75 "basics" that would provide additional material for this type of dancer.

I am looking forward with interest to the results of your program and only hope you get the cooperation you deserve.

Les Keddy
Hawthorne, Mass.

We were extremely interested in the records that you have kept on the various open dances. We have tried to do something of this nature in

a number of areas and find that situations change with the geography. In some larger areas, a greater number of the experimental movements are used by the caller. Each caller will use a few but they won't all use the same ones. Consequently a great number are tried out on the public. — Editor

Dear Editor:

All callers and papers are claiming to be working for advancement of square dancing. If so, when are they going to realize that we want to dance and not attend a rat race? We have danced since '63, making an average of

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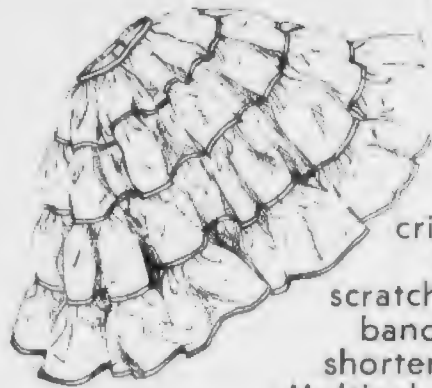


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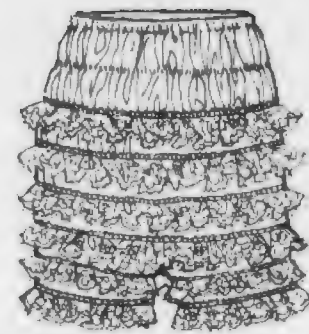
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two or three dances a week over an area of about 300 miles, from Fort Wayne, Ind. to Traverse City, Mich.

It has got to the point that club after club we visit has hardly any of the old members we first met; most have quit on account of this new crazy stuff. When we try to get new members for the beginning class we can't and when we tell them how much fun it is they ask why all the other couples quit.

It is about time callers realize we want to dance for enjoyment and not just to see if the

caller can call something to stop the floor.

C. H. Conant, Charlotte, Mich.

M/SGT. (RET.) GEORGE SMITH

Well-known to square dancers in the Southwest and Midwest, M/Sgt. (Ret.) George Smith of El Paso, Texas, passed away on Sept. 22. He organized and called for the Stardusters and Basset Promenaders and he and his wife, Thelma, were instructors for a round dance club, the Dance-a-Lots. His good-natured smile and enthusiasm for dancing will long be remembered by his friends.

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(**ROUNDANCING**, continued from page 29)
and then join in. General round dance participation by square dancers would naturally increase.

It would follow that round dancing within these standards could be presented to square dancers in square dance classes. As they learn to square dance, they learn some round dance basics at the same time. Existing square dancers should find it very easy to pick up a similar amount of round dancing knowledge. This should even eventually benefit those groups that are pursuing round dancing as their most enjoyed hobby, because from the ranks of the square dancers would come the hobby round dancer as well.

I hope these thoughts stimulate thinking in other people. I truly love to dance; I love to teach dancing, but, dancing to me means squares, rounds, quadrilles, mixers and contras all on the same program and I truly believe that some guidelines are necessary if we are going to continue to have enough round dancing within our basic square dance program. What do you think about this?

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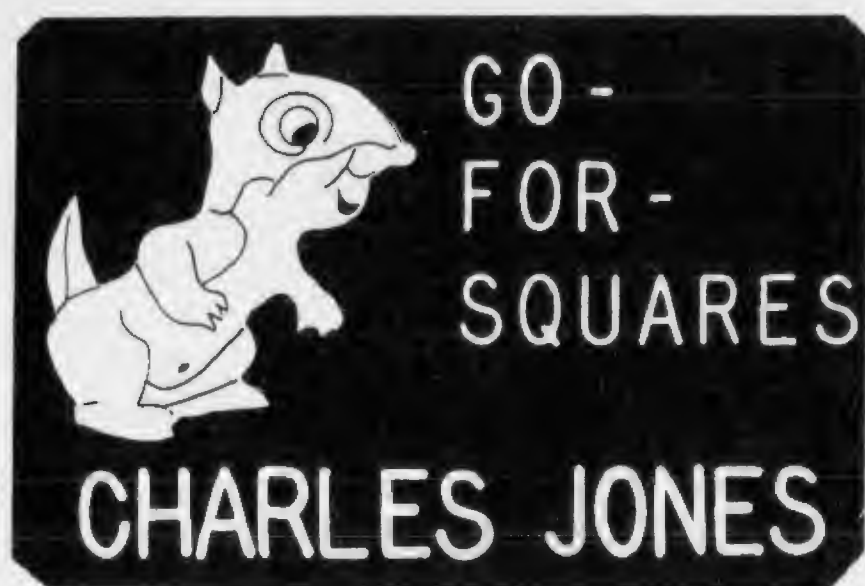


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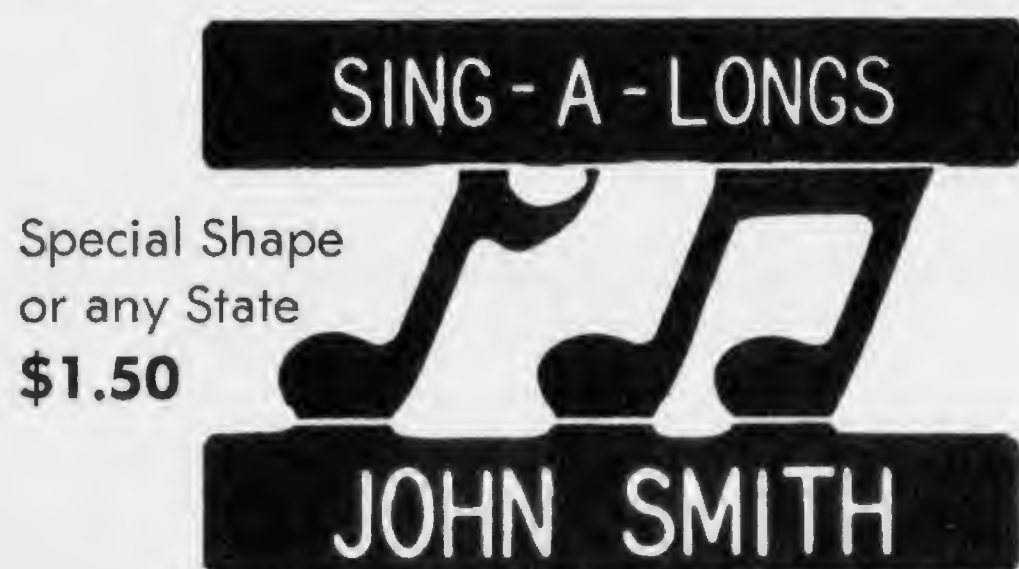
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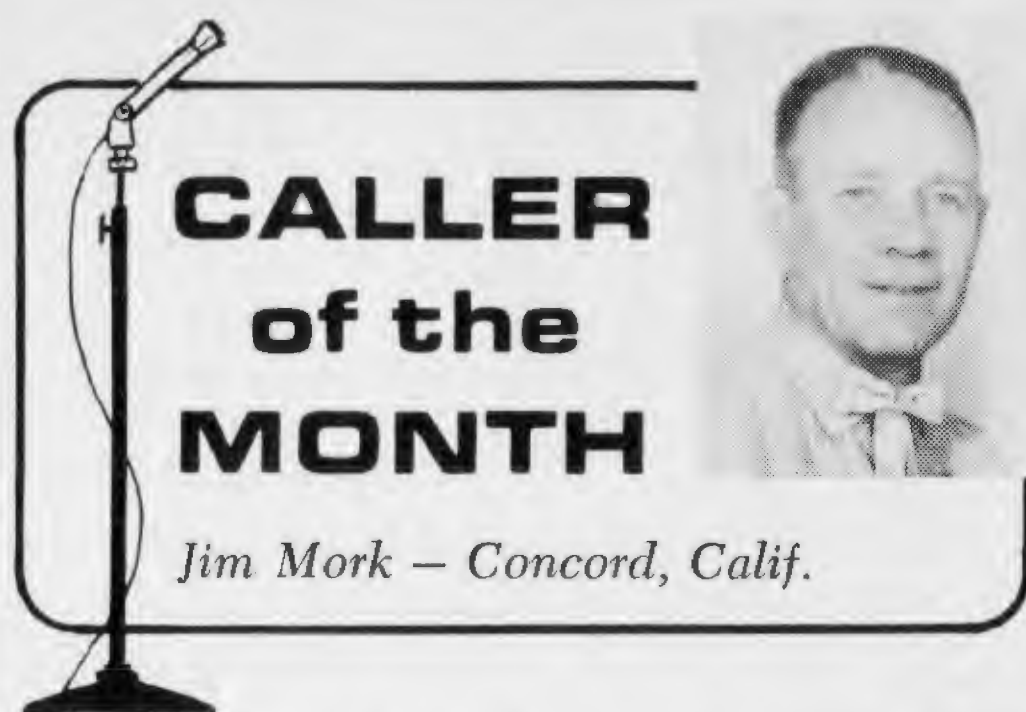
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A Centennial Celebration in 1949 in California wound up with street dances all over town. One was a square dance which looked like the most fun of any of them so Jim Mork decided that this was for him. He started calling in 1949 also, after completing a callers class with Sandy Tepfer in the Oakland area.

Jim is a pretty busy boy in the square dance world today. He is calling for three clubs regularly and has been selected again and again as one of the top ten callers in the Northern California Square Dancers Assn. He has functioned as M.C., narrator, and caller at the Golden State Roundup in Oakland. He has called at other California festivals and at the Far Western Convention in Oregon. He has done institutes for several dancers groups as well as callers groups.

For the past ten years Jim has been employed by Hilton Audio Products, a firm devoted exclusively to equipment for square dance callers. He has assisted in the very important area of sound setup at National Square Dance Conventions in Long Beach, Dallas, Philadelphia and Seattle.

His greatest claim to fame, however, lies in the development of his Callers Cue Card System; a filing system, teaching aid and choreography tool for callers, marketed thru Hilton. Jim has done nearly all the choreography and sequencing of this system which contains some 2000 different dances.

Jim and his wife Maxine have been married for six years and between them have two daughters, a son and three grandchildren. Jim's first wife, Polly, died in an auto accident eight years ago and Jim says, "I was able to recover from the same accident mainly thru the help, prayers and encouragement of square dancers —God bless 'em."

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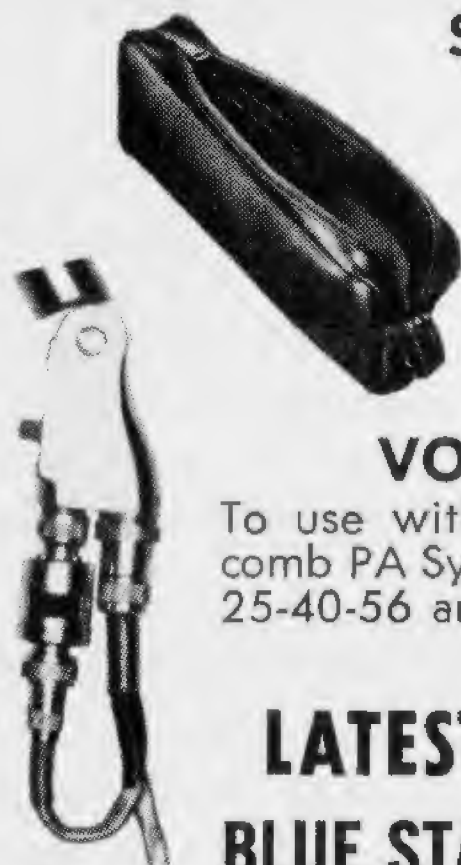
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Irv and Betty Easterday—Boonsboro, Md.

IRV AND BETTY EASTERDAY, in their mid-thirties and sparkling with enthusiasm, have been square and round dancing for about 10 years. At the present time they are instructor-leaders for two round dance clubs and one square dance club in the Hagerstown, Md., area.

One club, E-Z Rounders, was formed five years ago for the purpose of teaching rounds of the month to new dancers and also as a beginning for basic classes. For the last eight years the Easterdays have also been leaders for Les Danseurs, an advanced round dance group. They conduct at least one beginner's class in basic round dance steps each year and program rounds for the Dixie Squarenaders.

Besides teaching the dances, Irv and Betty also like to write them. Their first effort was Hot Java, taught at the Washington Spring Festival in 1962. Other dances they have done since that time are Lucky Duck, Steppin' Easy, If Tears Were Roses and and their latest, You Knew All the Time, just recently released.

The Easterdays have been staff members at various weekends, festivals and summer camps in the Eastern United States. Future square and round dance affairs have them scheduled in Pennsylvania, Maryland, Virginia, West Virginia, Tennessee, North Carolina, Florida, Ohio and Indiana—a formidable prospect if they didn't enjoy it all so much. At the 19th National Convention in Louisville they have been asked to conduct a styling clinic.

The rest of the Easterday family comprises Mick, 15, and Barbie, 13. They have recently built a home of their own design with a recreation room for dancers. All their clubs and classes meet there and dancing is truly a "family" hobby.

Irv is Director of Athletics at Hagerstown Junior College, teaching square and round dancing in the Physical Education program. Betty attends the college as a full-time freshman student, working towards her degree.

FRIENDLY REMINDER TO SQUARE DANCERS

By Agnes Gaspardo, Delron, N.J.

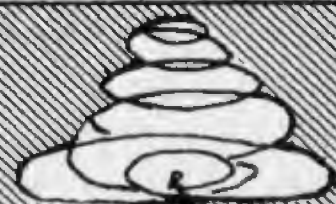
Feeling "left out" at a square dance? Blame $\frac{3}{4}$ of this on yourself. Don't be left out. When your caller is ready to call be ready to square up. Do so quickly and not always in the same spot on the floor. *Don't wait to be asked!* Join in and see how welcome you feel. Don't get hurt feelings or be thin-skinned over little incidents, that nine-times-out-of-ten are unavoidable or done unintentionally. Try this plan, not once, but persistently and pleasantly: it will

make for better club relations and more enjoyable dancing.

TOP ON PLATTER PARADE

For the week ending November 1, the Denver Dept. of Parks and Recreation Platter Parade rated these singing calls, the top: To Think You've Chosen Me on Blue Star and then, Shanty in Old Shanty Town on Top; Naughty Angeline on Blue Star; Rose of San Antone on Top; Promises-Promises on Scope; Honey Bee on Windsor and Things on Blue Star.

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RECENT SQUARES

12114 Green Grass of Home — Davis
12113 Walkin' Back to Birmingham —

Schneider

12112 Dear World — Johnston

12111 Blue Eyes — Schneider

TOP

NEWEST FLIP SQUARES

TOP 25200 "ROUND AND ROUND" by Dick Leger

TOP 25201 "GONNA CHANGE EVERYTHING" by George Peterson

RECENT SQUARES

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SINGING CALLS

DIXIE — Longhorn 179*

Caller: **Bailey Campbell**

Synopsis: Complete call printed in Workshop.

Comment: A good instrumental to the old tune "Are You From Dixie". The busy figure is different and dancers seem to enjoy it.

Rating: ☆☆☆

SHANTY IN OLD SHANTY TOWN — Top 25193

Caller: **Paul Hartman**

Synopsis: (Break) Allemande — forward three — turn back one — allemande — forward three — turn back one — allemande — weave — do sa do — promenade (Figure) Ladies chain three quarters — heads lead right circle to a line — right and left thru — slide thru — do sa do — swing thru — boys trade — girls turn back — promenade.

Comment: A well known tune. Well recorded music and a good standard routine.

Rating: ☆☆☆+

BUT FOR LOVE — Wagon Wheel 601

Caller: **Ken Bower**

Synopsis: (Break) Circle left — men star right — left allemande — do sa do — weave the ring — swing — promenade (Figure) Four ladies chain

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

Occasionally a report will be marked with an (*) in which case you will find the calls reproduced in the Workshop section of that issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate: ☆Average, ☆☆Above average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

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three quarters 'round — turn and chain straight across — heads (sides) square thru — count to four — do sa do corner girl — spin chain thru — girls turn back — couples circulate — promenade.

Comment: A smooth flowing contemporary dance routine to well played music. The lead of the music is not strong and may take a bit of practice to call the dance. Rating: ☆☆☆+

HONEY BEE — Windsor 4927

Caller Marv Lindner

Synopsis: (Break) Join hands — circle left — allemande left corner — do sa do own — 4 men star left — turn thru — left allemande — weave — do sa do partner — promenade (Figure) Heads (sides) promenade half way — sides (heads) right and left thru — square thru full around — do sa do with outside two — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: Bouncy music with a lasting flavor. Dance routine is standard and moves well.

Rating: ☆☆☆+

ROSE OF SAN ANTONIO — Top 25195

Caller: Ben Baldwin Jr.

Synopsis: (Figure) Join hands circle left — left allemande — do sa do partner — four men star left — turn partner by the right — left allemande corner — weave — do sa do partner — corner swing — promenade heads (sides) wheel around — right and left thru — cross trail thru — left allemande — promenade — swing (Ending) Allemande left alamo style — gents cross over — girls turn around rock it — girls cross over — gents turn back — left allemande — partner do sa do — bow — weave — promenade — swing.

Comment: An old standard tune and an easy

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-December.

SINGING CALLS

Summer Sounds	MacGregor 2051
One Rose	Kalox 1094
Be Glad	Wagon Wheel 308
Hertz Rent A Chick	Blue Star 1853
How Did You Do It	Hi-Hat 382

ROUND DANCES

You're The Cream in My Coffee	Grenn 14123
Sassy	Hi-Hat 865
Shenandoah Waltz	Beico 235
Candy Kisses	Hi-Hat 861
Dreamland	Grenn 14124

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dance routine. The range of this tune is a bit wide but good singers should be able to call it.

Rating: ☆☆☆

THINGS — Blue Star 1856

Caller: Marshall Flippo

Synopsis: (Break) Join hands circle left — allemande left — allemande thar — gents back up right hand star — slip the clutch — pass one girl — left allemande — right and left grand — promenade — swing (Figure) Head couples promenade half way — into middle right and left thru — star thru — square thru three quarters — swing corner — left allemande — right and left grand —

promenade.

Comment: This is the third time this tune has been recorded. The dance is a smooth one and quite standard.

Rating: ☆☆☆+

GYPSY — Windsor 4928 *

Caller: Bill Martin

Synopsis: Complete call printed in Workshop.

Comment: Excellent music and an interesting tune. The standard pattern has lots of action but smooth flowing.

Rating: ☆☆☆

MA — Scope 530

Caller: Tommy Cavanagh

Synopsis: (Break) Four ladies promenade

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inside — pass partner allemande left — come back and swing — circle left — left allemande — weave the ring — do sa do — promenade — swing (Figure) One and three forward and back — square thru four hands — to outside two half square thru — partner trade — forward and back — slide thru — swing — allemande left — do sa do — promenade — swing.

Comment: A new dance and new recording to a long time popular tune. The contemporary routine is interesting but many will experience difficulty in getting dancers to take eight counts to go forward and back.

Rating: ☆☆

BE GLAD — MacGregor 2058*

Caller: Allen Tipton

Synopsis: Complete call printed in Workshop.

Comment: A currently popular tune, good music and a standard fast moving routine.

Rating: ☆☆☆

OLD MONTEREY — Lore 1110

Caller: Emanuel Duming

Synopsis: (Break) Sides face Grand Square — reverse — four ladies chain — chain them back — promenade (Figure) Head couples promenade half way — right and left thru — square thru four hands — split that pair — 'round one — into middle right hand star — swing corner lady — promenade.

Comment: The grand square offers good singers a chance to show — off. A smooth dance routine.

Rating: ☆☆☆+

WAITIN' FOR BABY — Hi-Hat 384

Caller: Dick Houlton

Synopsis: (Break) Four ladies chain — join hands circle the ring — rollaway half sashay — circle left — rollaway half sashay — circle left — allemande left — weave — promenade (Figure) Head (side) ladies chain — sides (heads) promenade three quarters — while couples one and three (two and four) do a right and left thru — turn girl squeeze in and go 8 to the middle — come back slide thru — (centers) right and left thru — turn and square thru three hands — swing corner lady — promenade.



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Hi-Hat 870

Comment: Lively music and a good tune. The standard routine is well timed and fast moving.

Rating: ☆☆☆

PROMISES-PROMISES — Scope 529

Caller: Fred Christopher

Synopsis: (Break) Four ladies chain across — join hands circle left — allemande left — allemande thar — forward two star — men back up right hand in — shoot the star — turn thru — corner allemande — do sa do — promenade (Figure) Head (side) two couple square thru — four hands — right and left thru — star thru — pass thru — partners

trade — slide thru — square thru — allemande left new corner — pass by one — turn thru — corners swing — promenade.

Comment: Danceable music and a fast moving dance routine that dancers seem to like.

Rating: ☆☆☆+

TO THINK YOU'VE CHOSEN ME — Blue Star 1857*

Caller: Marshall Flippo

Synopsis: Complete call printed in Workshop.

Comment: A four times thru change of pace dance that is smooth and easy. Set the tempo to where it is best for your dancers.

Rating: ☆☆☆+

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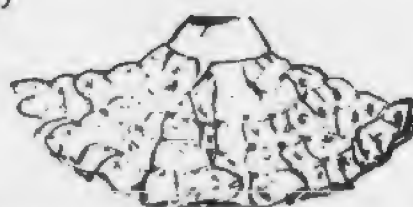


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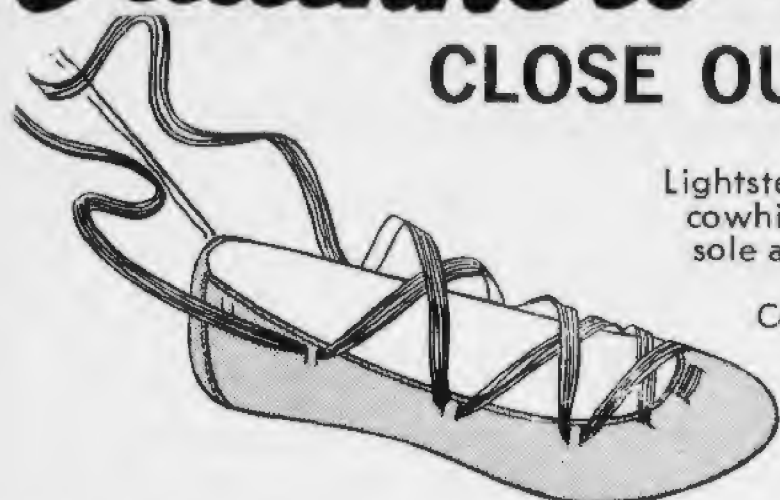
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Comment: Music with a 6/8 marching beat and a mixer with two couples working together.

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Comment: Good "walking" music and two very easy mixers.

INDIANA BEACH SWING — Windsor 4741

Choreographers: Dot and Date Foster

Comment: Good danceable music and an unusual dance routine that is fun to do once it is mastered.

HOEDOWNS

PREACHER & BEAR — Pulse 100

Key: F

Tempo: 132

Music: The Helmsmen — Piano, Guitars, Bass

BROWNIE — Flip side to above.

Key: G

Tempo: 132

Music: The Helmsman — Banjo, Guitar, Bass, Drums

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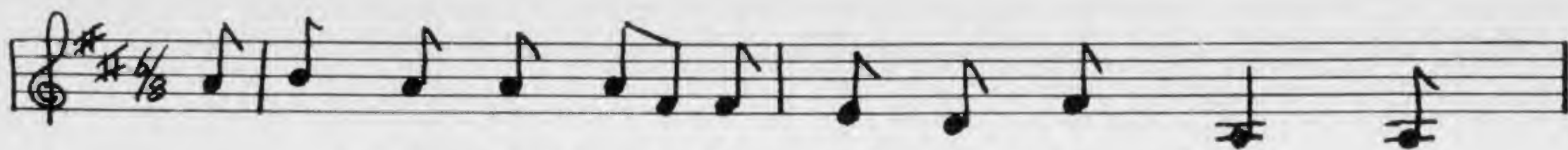
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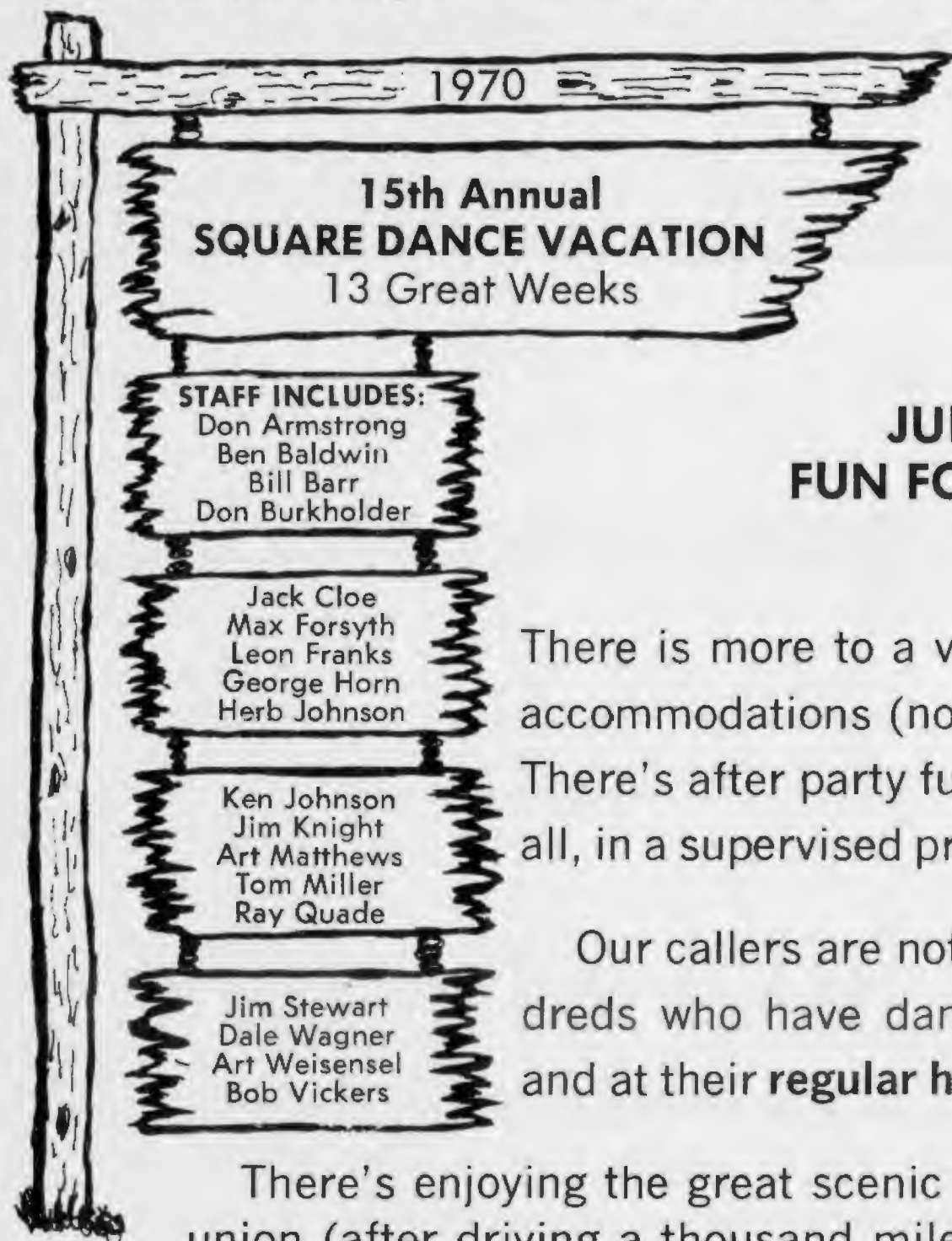
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Comment: Both sides have steady beat and
feature heavy bass sound and rhythm rather
than lead. Rating: ☆☆☆+

TANK TRAIN — Top 25194

Key: C

Tempo: 133

Music: Russal's Men — Guitar, Piano, Drums, Bass.

MONORAIL — Flip side to above.

Key: C

Tempo: 134

Music: Russal's Men — Banjo, Guitar, Bass.

Comment: "Tank Train" is more full than
"Monorail". Both have good steady rhythm.

Rating: ☆☆☆

ROLLING — Square Tunes 119

Key: G

Tempo: 131

Music: Square Tunes Band — Banjo, Guitars, Bass.
Drums.

LIGHTNING — Flip side to above.

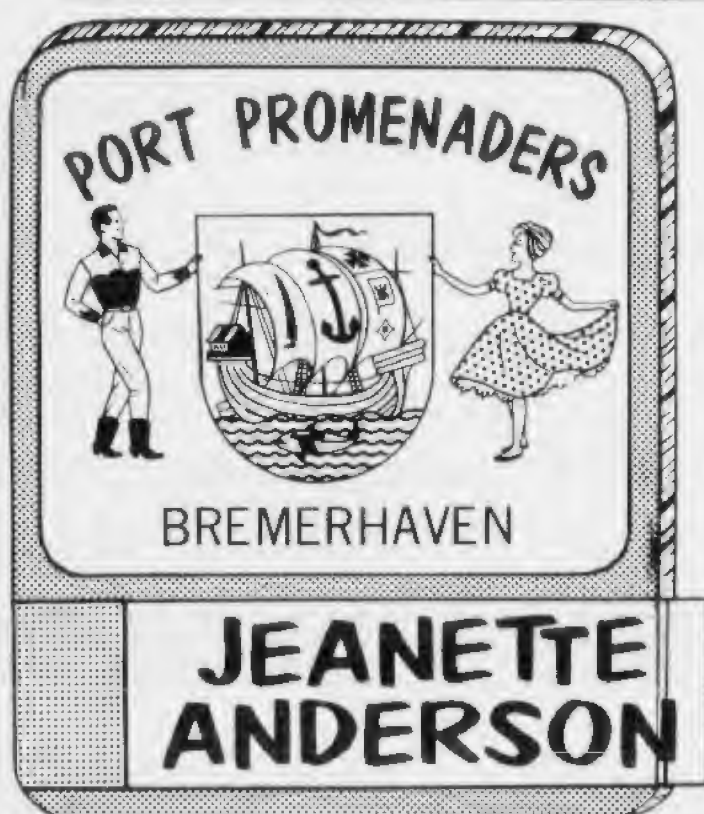
Key: G

Tempo: 133

Music: Square Tunes Band — Guitars, Drums,
Bass.

Comment: "Rolling" is an excellent hoedown
with a traditional flavor and rating below
is based on it. "Lightning" has too strong a
melody line to make it easy to call to.

Rating: ☆☆☆



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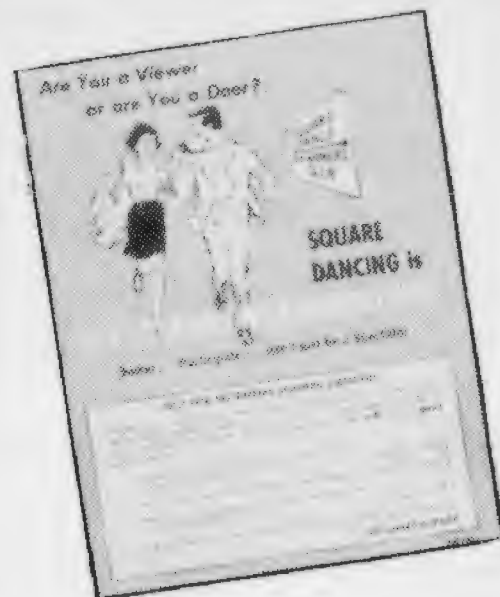
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Tempo: 128

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HOEDOWN #2 — Flip side to above.

Key: G

Tempo: 125

Music: The Wagon Masters

Comment: "Drummer Boy" is unusual and
features rhythm instruments. "Hoedown #2"
is more traditional with banjo featured.

Rating: ☆☆☆+

DIESEL POWER — Top 25196

Key: F

Tempo: 137

Music: Russal's Men — Guitar, Clarinet, Drums,
Bass, Banjo.

BIG LOGGER — Flip side to above.

Key: G

Tempo: 138

Music: Russal's Men — Banjo, Piano, Bass,
Guitar.

Comment: Well played and recording quality
is excellent. Tempo is very fast.

Rating: ☆☆☆+

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dance on April 24. Callers scheduled are Lee Kopman, Don Williamson, Stu Robertson, Tom Rinker, with Jack and Na Stapleton conducting the round dance portion of the program.

— *Anthony Festine*

The 4th Annual Peach Blossom Square Dance Festival is scheduled for Canajoharie on May 30th, noon to midnight. "Something for Everyone" in square dancing is advertised and the staff consists of Charlie Baldwin, M. O. Howard, Ernie Dempster, Ken and Carol Guyre, Irwin Dorfman, "Duke" Miller, Robert Sherwood, Lucy Paul, Dick Leger and "Mr. X" whose identity is a deep mystery. Entertainment, a "Splash Party", and other events offer a wide variety.

Minnesota

The highlight of wintertime square dancing will take place in St. Paul on January 31, with the 22nd Annual St. Paul Winter Carnival Square Dance. This will be held in the St. Paul Auditorium. Some 2000 dancers are expected to dance to callers from several states and the live music of Joe Jung. The Winter Carnival itself attracts national recognition for its parades, outdoor sports and colorful pageantry and the square dance contributes substantially to the gayety and fun.

— *Larry Smith*

Bob Yerington was guest caller for the Hibbing Happy Twirlers on December 9 and for the Twin City Area Squares and Rounds on December 10.

Michigan

The Sash A's Square Dance Club of Detroit, who dance at St. Bartholomew Church School and Gym, put forth a real effort to build up

their 1969 beginner square dance class. They started out with eight couples and built up to almost four times that number before the course was thru. The group has now graduated after 32 lessons. John and Betty Korwin are club callers and instructors.

On March 22 the American Cancer Society of Genesee County will hold their Annual Benefit Square Dance at the Old Fenton High School from 3 to 7 P.M. There will be some 30-plus callers on hand and the facilities will dance 50 squares. The benefit dance was launched several years ago by Del Coolman, whose wife Sally has recovered from this disease. Del and Sally operate a Square Dance Shop in Flint. Dick Bayer is General Chairman of this year's benefit.

Johnny Davidson from Hannon, Ontario, will call for the Lansing Federation of Square and Round Dancers "Special" on February 10. Location is the Women's Club House in Lansing.

— *Dan Hancock*

Ohio

The Harvest of Rounds in Lima on October 26 attracted 78 couples of round dancers from Indiana, Michigan and Ohio by car, bus and plane. The lady guests and club members were presented with corsages and the hall was decorated in a "Horn of Plenty" theme.

Illinois

The Metropolitan Chicago Assn. of Square Dancers will hold their 9th Annual Sweetheart Dance at Willowbrook Ballroom in Willow Springs on February 15, 3 to 6 P.M. Singin' Sam Mitchell, Gene Tidwell and Mel and Marge Rummel will call and conduct round dancing, respectively.

Texas

The current roster of officers for the Texas State Square Dance Assn. includes Doc and



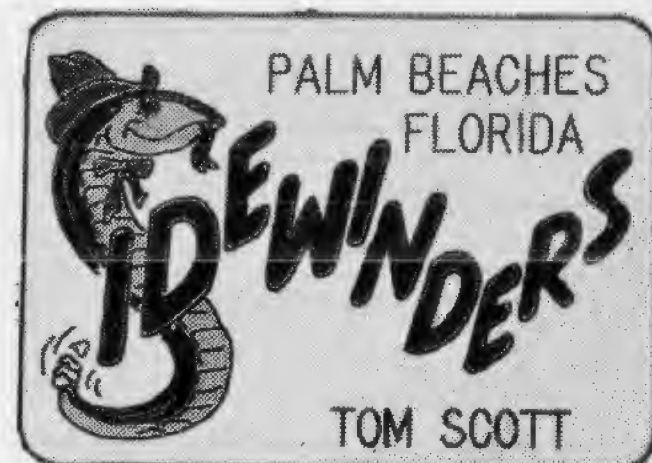
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The Oktoberfest at La Crosse, Wisconsin, meant "lederhosen" for callers Max Forsyth, Jerry Haag, Frank Lane and Bob Page.

— Photo by Marty Juel

Mary Helen Cross, Presidents; John and Vivian McCannon, Norman and Helen Teague, Vice-Presidents; "Red" and Wanda Nobles, Secretaries; Jack and Bea Jones, Treasurers. On December 6-7 the Panhandle Callers and Teachers held their 4th Annual Winter Fling in Amarillo.

President of the Panhandle Square Dance Assn. is J. D. Wilbanks. In the same capacity for the Panhandle Callers and Teachers Assn. is Tony Reeves.

North Dakota

On October 26 the Hustlers of Minot AFB held their Fall Festival with Johnny LeClair calling. The Hustlers were named for the B58's that were stationed at the base at the time the club was formed 5 years ago. They boast just over 100 members, a third of them civilians coming in from the nearby town of Minot. At present the club caller, Don Dalen, has five squares of new dancers going thru their paces. Lee Dixon, a club member and a caller, too, has four squares of teen agers meeting earlier on the same night. Visitors are always welcome at the Hustlers any Friday night in the Community Center, Minot Air Force Base.

— Sagemary Perkins

Idaho

The Promenaders Square Dance Club will present Johnny LeClair at their dance on January 17 and Frank Lane on March 7, both dances in Idaho Falls.

— Barbara DeShon

Ontario

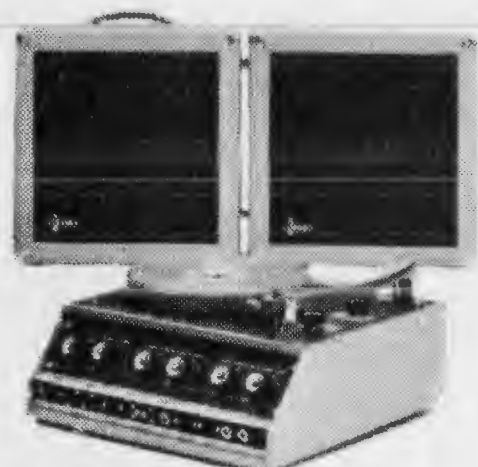
Steel City Squares of Hamilton will be dancing on January 16 and 30 at the Mountain Arena with Ernie and Joan Carviel calling.

Toronto and District Square Dance Assn. held its monthly workshop in Agincourt on October 4. The Annual Joint Workshop and Dance of the two large associations, South Western Ontario and Toronto and District, was scheduled for November 8 at Waterdown.

Tommy Cavanagh, England's buoyant square dance caller and TV performer, toured Ontario during October. When he called for Streetsville Strutters on October 3, some 40 squares of dancers enjoyed his British-style humor and accent. Visiting dancers came from London, Niagara, Peterborough, Belleville and many other centers.

— Vi Spera

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SQUARE DANCING IS FULL of those quiet people who go about doing a thoroughly competent job for some phase of the activity with no fuss whatsoever and sometimes with not enough credit, either. Ernie and Dorothy Hope are this kind of people—their field the teen-age part of square dancing to which they have devoted countless hours.

The Hopes are long-timers in square dancing. The Recreation Department of Long Beach started classes open to the public about the Fall of 1946. They attended the second class, taught by Margaret Orr. Dorothy says, "We thought we were being kind to a Lt. Commander of the Navy, a Captain of the Army and an infantryman who had spent 45 days in a foxhole on Okinawa. The real truth was that we needed it as much as anyone because we had been contracting defense work and our welding shop had been on 24-hour schedule of which Ernie usually put in at least a double shift himself. The war was over and we needed an enjoyable recreation."

Their service friends transferred, however, and the Hopes dropped out of square dancing. In 1951 they started in another class with Ted and Kay Roland who not only taught them dancing but stressed many other points and passed on much of the philosophy and information they had acquired while attending sessions held by "Pappy" Shaw.

The Hopes were eased into association work by being representatives to the South Coast Assn. for their Jeans and Calico Club. They attended the National Convention in San Diego in 1956 and there met Chuck and Dottie Jones who inspired them to "do their part when asked." So, when Bill and May Tickell asked the Hopes to take part in the State Convention in Long Beach, they accepted and enjoyed it. They worked as Deputy Direc-

Jim Mork, **AUTHOR**



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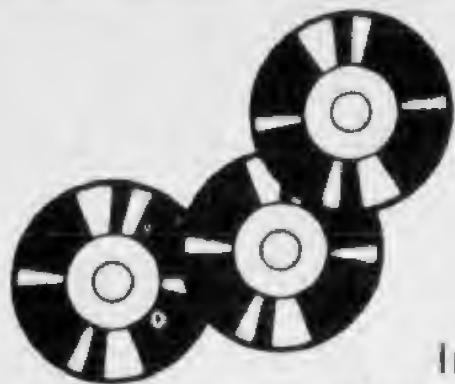
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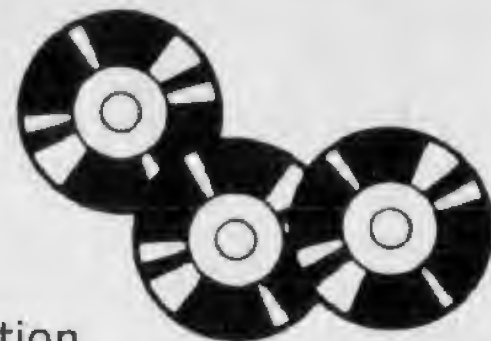
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tors for A-Square-D, not once but twice, and the second time were deputies to the Swinging Sweethearts, a teen club, and have been interested in the teens ever since.

The Hopes went on with several more association jobs, both in South Coast and A-Square-D. In 1961 they were appointed Teen-age Advisors for A-Square-D and in this capacity were elected Secretary-Treasurers of the A-Square-D Teen-Age Trust Fund Advisory Board. In 1962 they took on the same stint for South Coast Assn. because they had enjoyed

working with the teens so much. Every year since then South Coast has appointed them Junior Dancer Chairmen.

The Executive Board of the Teen-Age Association appointed Ernie and Dorothy Senior Advisors for several years. This was an interesting and rewarding job to them and whenever they were off to a State Council Meeting or otherwise traveling out of their own area, they would try to find a teen-age square dance group to visit. "We can learn from them as well as be of help to them," says Ernie.

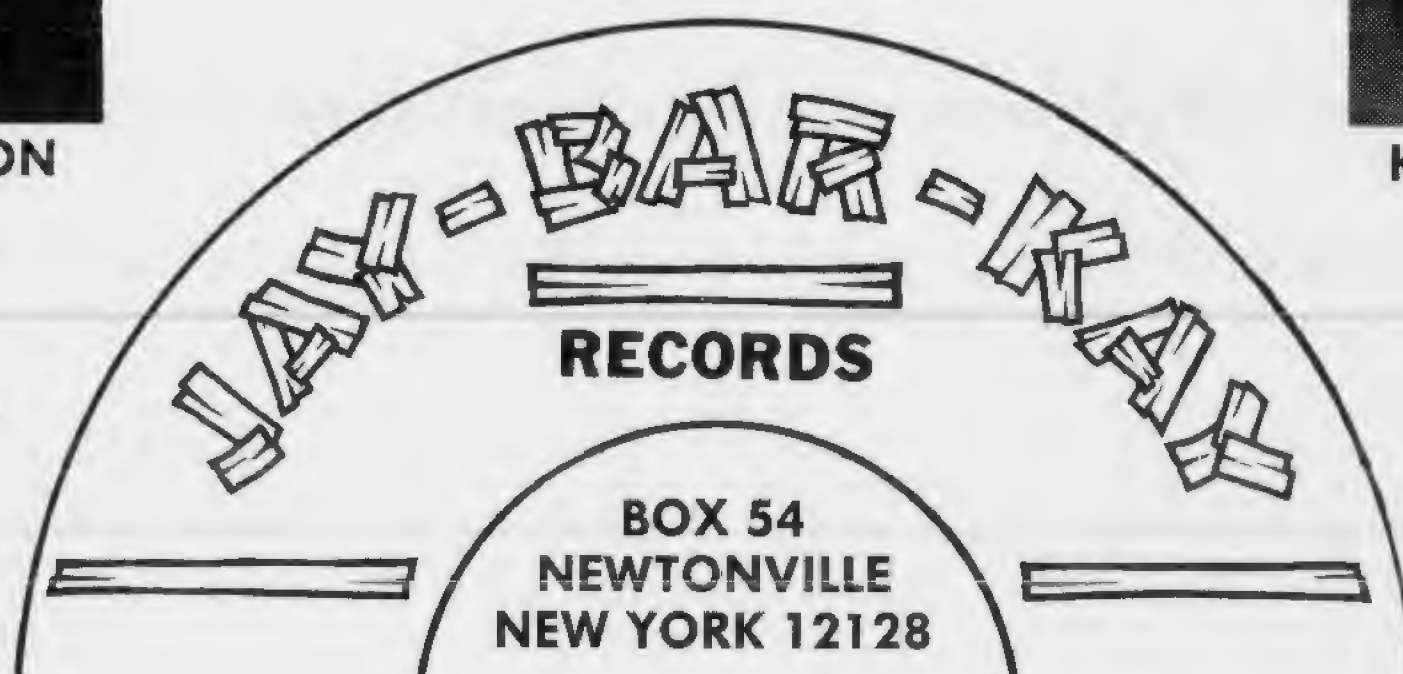


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As members of both A-Square-D and South Coast Associations since 1951, the Hopes acted in Teen-Age Advisor capacity for the International Festival, State and National Conventions which took place in Long Beach and any other areas where they felt they could best serve square dancing and the teen groups. They are "second parents" to hundreds of teens in their area and have probably accomplished more good with this age group than they know.

Dorothy says, "We feel very strongly that no

matter how much we do for square dancing we cannot repay the benefits we have received from it. In 1951 the doctor would not assure Ernie that he would stay out of a wheel chair after an operation on his spine. Ernie was determined and our doctor assures us that we found our own therapy in square dancing. As a blacksmith Ernie does heavy work and feels that it is a privilege to be able to do it. We can thank square dancing for much."

And square dancing can thank the Hopes.



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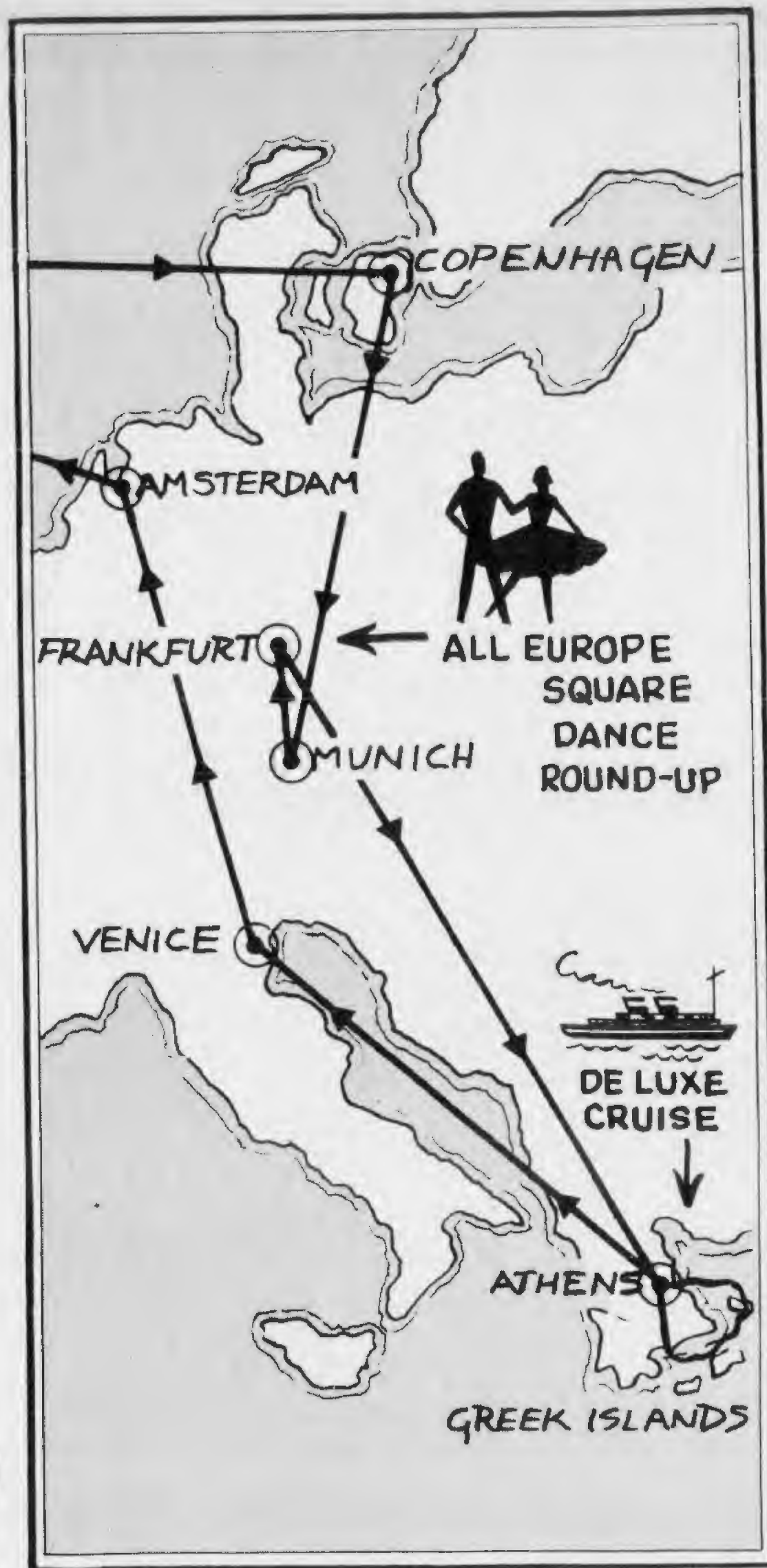


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